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KERRANG!

THE PROUD ONE

MICHAEL KATON: OVER-LOUD AND OVER HERE!!!

MICHAEL KATON: pic Ray Palmer

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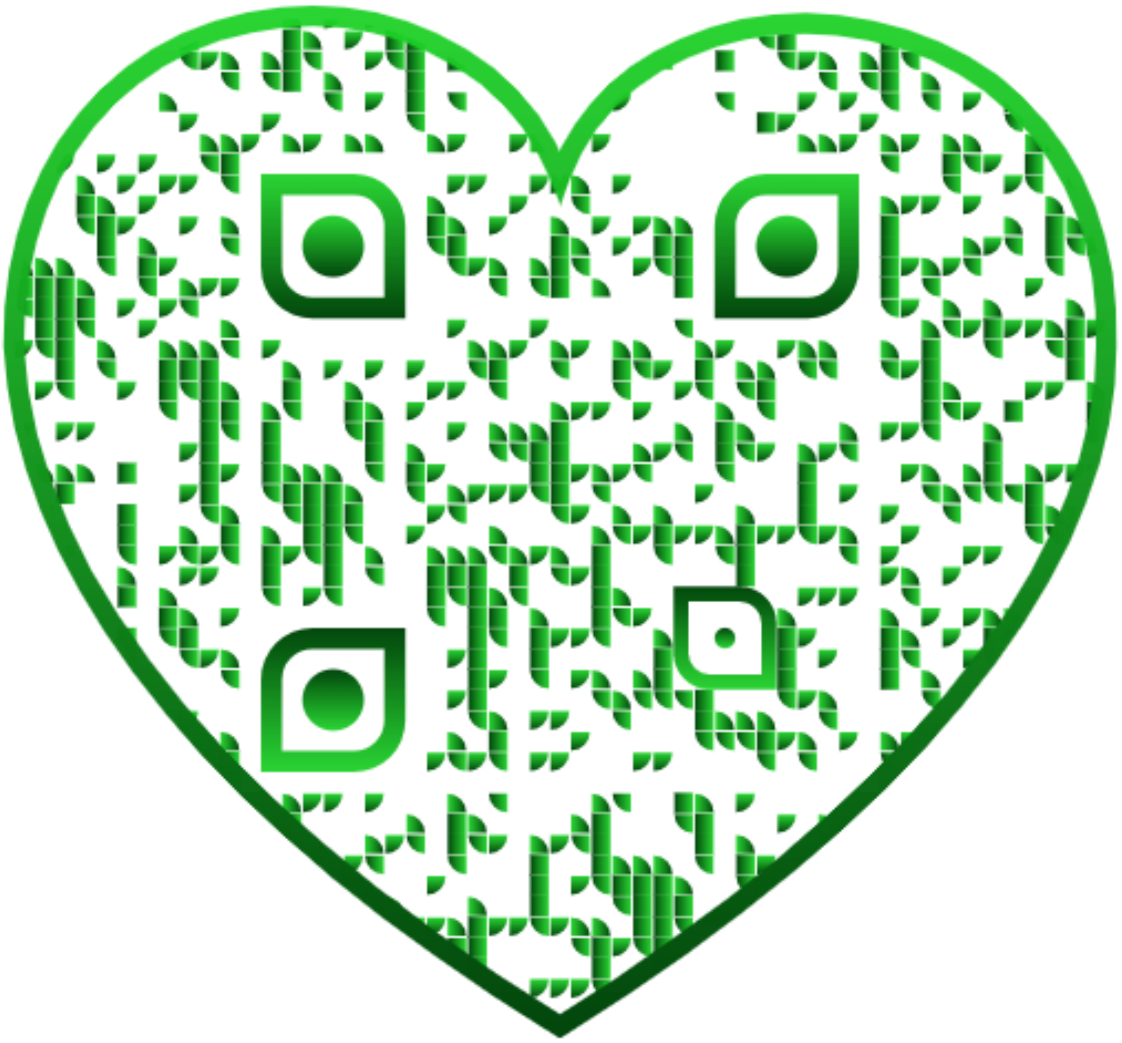

MAYHEM

The hottest, hardest and heaviest Metal news – every week!

RAINBOW BACK FOR A PURPLE PATCH?

■ *THE TRANSATLANTIC rumour lines were buzzing again this week concerning the future of* ***Joe Lynn Turner*** *as singer in guitar wizard* ***Yngwie Malmsteen****'s band.*

As Mayhem exclusively revealed a few issues back, Turner will almost definitely quit Malmsteen's band upon completion of their current European tour.

But, most sensationally of all, Turner could once again be joining forces with guitar legend ***Ritchie Blackmore*** *in a reformed version of* ***Rainbow*** *as a part time solo project around his* ***Deep Purple*** *commitments.*

Meanwhile, Purple's plans for 1989 look set to include an appearance at the spectacular Music Against Drugs three-day festival currently being organised for next February to take place in the Los Angeles Olympic Stadium.

Those on the shortlist to appear include Deep Purple, ***Bon Jovi*** *(who are both confirmed), and possibly* ***Van Halen, Queen, U2, Genesis, INXS, Europe, Rod Stewart*** *and* ***Joe Cocker****.*

JOE LYNN TURNER: pic David Willis

RITCHIE BLACKMORE: pic Frank White

Purple will also travel to Brazil in March to appear at festivals in Rio and Sao Paulo, as well as beginning work on a new studio album.

However, according to manager ***Bruce Payne****, a new Deep Purple album may well not materialise until this time next year, with a world tour to follow. The band only began the writing and recording process, in Vermont, earlier this week and expect to take, "at least six months".*

In the meantime, Ritchie Blackmore looks set to work with Joe Lynn Turner, again – they were together in the final Rainbow line-ups that released the ***'Difficult To Cure'****,* ***'Straight Between The Eyes'*** *and* ***'Bent Out Of Shape'*** *albums – and will recruit three new faces to fill the bass, drums and keyboard slots with a Rainbow album a distinct possibility.*

Ian Gillan *and* ***Roger Glover*** *may also undertake another album, and a solo LP by* ***Jon Lord*** *is a distinct possibility.*

Don't forget, no details have been confirmed as yet, but as soon as more details are available, we'll let you know!

■ MEGA THRASHERS **Nuclear Assault** are set to make a return visit to the UK and Europe early next year, following their recent tour success over here.

Between March 4 and 10, the Nukies will play gigs in **Edinburgh, Newcastle, Manchester, Birmingham** and **Nottingham** (all venues and exact dates to be confirmed), and are also seeking permission to "Destroy the **London Dominion**" according to their manager. There is also the possibility of a date to "wake up **Brighton** – if they want us!". Two more bands will be added to the bill.

Tentatively titled the **'Growing Roses After The Holocaust Tour'**, the band will be playing new material from the *next* Assault album (due Summer '89 on Under One Flag) for the first time in Britain. In addition, there will be a secret warm-up date in London sometime prior to the tour proper. Beware the mushroom cloud!

■ FIVE-PIECE **Samson** are currently in London's Musicworks studios putting the finishing touches to their new album, as yet untitled, due for simultaneous release on the Continent and in the USA next February. No UK distribution has been organised yet.

Among the 12 tracks recorded are **'Can't Live Without Your Love'**, **'Don't Close Your Eyes'** and **'Turn On The Lights'**, as well as new versions of **'Too Late'** and **'Silver Screen'** from this year's **'And There It Is'** mini album, plus the old Samson stage favourite **'Losing My Grip'**.

The record is being produced by **Paul Samson** who will soon undertake similar duties for Manchester act **Circus** when they record an EP.

■ MANIC GERMANICS **Accept** have recruited US vocalist **David Reese** and have begun work on a new, as yet untitled, album with producer **Dieter Dierks** in Germany.

Former Accept vocalist **Udo Dirkschneider** is recording a new album with his band **UDO**, produced by **Mark Dodson**, for release through RCA next year.

■ **MAGNUM** HAVE added two more shows to their forthcoming UK Christmas tour. They play **Belfast Masefield Leisure Centre** December 12, **St Austell Cornwall Coliseum** 18.

They are also re-releasing their recent **'Wings Of Heaven'** album in picture disc format.

It features an extra track, **'C'est La Vie'**, which was not included on the original version, and comes in a cut-out sleeve featuring a new shot of the band.

■ **METAL CHURCH**, Seattle-based Power Metallers, have completed work on their new album, entitled **'Blessing In Disguise'**.

Produced by **Terry Date** and recorded at Kajem studios in Philadelphia, the full track listing is as follows:

Side One; **'Rest In Pieces'**, **'Fake Healer'**, **'Of Unsound Mind'**,**'Anthem To The Estranged'**.

Side Two; **'Badlands'**, **'The Spell Can't Be Broken'**, **'It's A Secret'**, **'Cannot Tell A Lie'** and **'Powers That Be'**.

Since the band's last album, **'The Dark'**, Metal Church have recruited vocalist **Mike Howe**, and guitarist **John Marshall** has replaced **Kurdt Vanderhoof**. This pair join forces with original members **Craig Wells** (guitar), **Kirk Arrington** (drums) and **Duke Ericson** (bass).

Vanderhoof has returned to co-write some of the material on 'BID', and is featured playing guitar on some tracks.

The album is set for release through the Elektra label early next year.

■ FINNISH BOOGIE merchants **Gringos Locos**, who support **Status Quo** on their forthcoming UK tour, play a headline show of their own at **Fulham Greyhound** December 22.

Gringos Locos are currently working on their second album, at home in Helsinki with producer **Tom Dowd**.

It's provisionally titled **'Punch Drunk'**, and is due for release through the Phonogram label next Spring.

■ RECENTLY DEPARTED **Manowar** guitarist **Ross The Boss** has joined **Dick Manitoba**'s **Wild Kingdom**, preparing an album for the Columbia label.

The pair formerly worked together as guitarist and vocalist respectively in semi-legendary '70s New York rockers the **Dictators**.

■ ALL-GAL rockers **Iceage** apologise for the cancellation of their appearance at **Bradford Queen's Hall** on November 19. Guitarist **Sabrina Kihlstrand** injured her hand on a plate-glass window and was unable to play. Iceage were due to support **Lisa Dominique**.

Pic Greg Freeman

DRI-VEN TO VIDEO

■ *US THRASH band **DRI** are set to release a full-length video of their recent show at the New York Ritz. The vid emerges on December 5 and features the following tracks: **'Five Year Plan'**, **'Redline'**, **'The Explorer'**, **'Karma'**, **'Soup Kitchen'**, **'Mad Man'**, **'Couch Slouch'**, **'Fun N' Games'**, **'Yes Maam'**, **'Reaganomics'**, **'Commuter Man'**, **'Tear It Down'**, **'No Religion'**, **'Probation'**, **'Oblivion'**, **'Go Die'**, **'Augment Then War'** and **'Nursing Home Blues'**.*

*DRI are set to play three dates in the UK supported by fellow Thrashers **Gang Green** and the **Exploited** at **Bristol Bierkeller** December 11, **Birmingham Goldwyns** 12, **London Electric Ballroom** 13.*

*Meanwhile, Gang Green will release a five-track mini-album through Roadrunner on December 5. Produced by **Ramones** desk-driver **Daniel Rey**, it's entitled **'I81B4U'**, and will feature previously unreleased material. Check out the review on page 19 of this issue.*

■ CANADIAN ROCKERS **Brighton Rock** have completed work on their second album, entitled **'Take A Deep Breath'**, with producer **Jack Richardson**.

Due for release through WEA next year, the full track-listing is as follows:

Side One; **'One More Try'**, **'Hangin' High And Dry'**, **'Can't Stop The Earth From Shaking'**, **'Outlaw'**, **'Ride The Rainbow'**.

Side Two; **'Rebels With A Cause'**, **'Power Overload'**, **'Love Slips Away'**, **'Shooting For Love'** and **'Unleash The Rage'**. The cassette and CD versions also feature **'Who's Fooling Who'**.

The Brighton Rock line-up is **Gerry McGhee** (vocals), **Greg Fraser** (guitar), **Stevie Skrebs** (bass), **John Rogers** (keyboards) and **Mark Cavarzan** (drums).

■ **SAVATAGE**, FLORIDA-based rockers, begin work on a new, as yet untitled, album in Miami this month.

Produced by **Paul O'Neill**, it's a follow-up to last year's well received **'Hall Of The Mountain King'** album.

■ THE US band called **Wrathchild** have completed work on their debut album, entitled **'Climbing The Walls'**.

Produced by **Mark Dearnley**, the track listing is as follows:

Side One; **'Climbing The Walls'**, **'Hell's Gate'**, **'No Deposit, No Return'**, **'Hernia'**, **'London After Midnight'**.

Side Two; **'Candy From A Madman'**, **'Silent Darkness'**, **'Time'** and **'Day Of Thunder'**.

■ THE **QUEST** have parted company with singer **Andy Bennett** due to 'musical differences'.

Andy is currently looking to join forces with an established act. Call him on **(0925) 725920**.

BACK WITH A BANG

■ *THEY'RE BACK. Back! Back! Confident that the world has not forgotten them or turned to something a tad more contemporary, **TNT** are at last preparing to release an exciting new album. Already completed, mixed, mastered and titled **'Intuition'**, we should be able to purchase it early in February next year.*

*18 months ago TNT made an enormous impact on the international rock scene with the release of their profoundly magnificent **'Tell No Tales'** album. Featuring a razor sharp sound, powerful and assured, it seemed preposterous to think they originated, in the main, from Norway of all places.*

*The only outsider was American born vocalist **Tony Harnell**, a fella whose voice is perfectly capable of climbing to a skyscraper's height at any given moment. From there, of course, he simply sky-dives his way to all kinds of altitudes.*

*They had created – whether they realised it or not – one of the most stunning albums of 1987, leaving the world and his dustman to wonder at the prospect of just where they would take us next. In guitarist **Ronni Le Tekro** they had, you see, a certified rebel, a young and gifted chap who not only lends their music strong melodies but produces blinding solos too. His private showcases on the **'Tell No Tales'** LP, each around a minute's duration, are enough to make you think twice about ever playing another **Yngwie J Malmsteen** composition.*

What I'm trying to say in a round about sort of way, is that TNT are now in a prime position to maximise their already significantly high profile. Having spent the best part of a year making sure that 'Intuition' reaches the necessary high standards required to be a chart contender, the lads are quite naturally eager to tell us about it.

"I think there might have been a danger at one time of us going in a much poppier direction," says Ronni from a New York payphone. "I've always seen the band as being much heavier and I think this album clearly shows that fact.

"One other point is that we very definitely made a conscious effort to keep the songs to an effective length. There was a tendency to stretch things out before but this time the material is not only harder and heavier, it is a lot more concise."

Promises that will, no doubt, keep Kerrang!'s more Metallic-minded readers in quite a lather. But does that mean we'll be hearing less of Ronni's superhero guitar adventures?

"Actually, I thought very hard about it for some time before we started recording and the solution came quite naturally really. I've been getting better from a technical angle but I decided to hold back a little and approach the guitar parts in an old fashioned way.

"So what you've got is a traditional guitar sound treated with a fantastic modern production.

*"Incidentally, I invented a new guitar recently. It's called a **Quarter Stepper**. The frets are divided into two which means there are twice as many notes to choose from!"*

*Songs to look out for include: **'Caught Between The Tigers'** which, according to Ronni, was inspired by gang and community territorial disputes; **'Intuition'**, the title-track, a "straightforward hard rocker with a great riff"; **'End Of The Line'** which sounds, "like **Queen** with a hard rock edge"; and **'Wisdom'**, "a dramatic ballad, hard and very Nordic".*

*Produced by man of the moment **Bjorn Nessjoe** (like 'Tell No Tales') and recorded once again mainly in Trondheim, Norway, 'Intuition' also features the soulful backing vocals of one **Joe Lynn Turner**.*

*TNT are rehearsing December through February and Ronni assures me that the band will, once again, undertake a major concert offensive which will include a few more British dates than they managed last time around – a solitary, but unforgettable one night stand at London's **Marquee** club.*

We'll be waiting.

DEREK OLIVER

KERRANG!

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■ THE PROLIFIC **David Chastain** has completed recording his new solo instrumental project. It's entitled **'Within The Heat'**, and should emerge by next February.

A follow-up to his **'Instrumental Variations'** album, it features drummer **Ken Mary** and bassist **David Harbour** delivering what Chastain describes as "probably the best drumming and bass playing ever recorded".

Next up for Chastain is a tour with **Chastain** the band and a solo album from vocalist **Leather**.

■ BLUES GUITAR great **Rory Gallagher** has announced the remaining dates on his current UK tour.

He plays **Worthing Assembly Rooms** December 1, **St Albans City Hall** 2, **Reading Hexagon** 3, **Liverpool Royal Court** 5, **Leeds Polytechnic** 6, **Hanley Victoria Halls** 7, **St Austell Coliseum** 9, **Gloucester Leisure Centre** 10, **Birmingham Powerhouse** 11, **Cardiff St David's Hall** 12.

■ LONDON **MARQUEE** has announced details of its Christmas festivities. Blind guitar star **Jeff Healey** plays December 8, **Chrome Molly** 9, the **Grip** and **Rags To Riches** 10, self-proclaimed "Motherf**kers from Hell," (the one and only **Bad News**) on 16 *and* 17, prog rockers **IQ** 18, **Dumpy's** Christmas bash 20, happening rockers **Little Angels** 22, **Shy** 24, **Pendragon** 29, **Balaam And The Angel** 30 and a New Year's Eve party featuring the **Quireboys**, the Grip and the **Tattooed Love Boys** 31.

Phew!

ANGEL AT XMAS

■ ***BALAAM AND The Angel**, currently in the studio in London with producer **Steve Brown**, writing material for a new album, play a one-off Christmas show, at **London Marquee** on December 30.*

A 'surprise' support act is being lined up.

The band fly to San Francisco to begin recording the album on January 4.

■ OXFORDSHIRE-BASED melodic rockers **Graffiti** will release a new single, entitled **'Stay'**/**'Rock The World'**, through FM/Revolver next month.

■ NEW YORK Hardcore band **Rest In Pieces** have signed a recording deal with Hawker Records, the Hardcore branch of the Roadrunner label.

The band are currently recording their second album, entitled **'Under My Skin'**, due for release in February '89. Their debut album, **'My Rage'**, was released in 1987.

INTO THE ALLEY

■ ***ALLEYCATS**, THE band risen phoenix-like from the ashes of **Cry**, have completed work on their debut single.*

*It's entitled **'Self Destruction'**, and will be released on the Crazy Flowerpot label on January 28.*

*It's backed with **'Alleycat Strut'**, and the 12" version features two extra tracks, **'Demon Alcohol'** and a cover of a **Cliff Richard** (!) number **'Move It'**.*

*Alleycats play **Birmingham Edwards No 8 Monsterfest** on December 26, and will undertake a full UK tour next year.*

■ **DR KNOW** will release their third album, **'Wreckage In Flesh'**, through Roadrunner on December 5.

Produced by Dr Know and **Scott Campbell**, the full track-listing is as follows:

Side One; **'War Theatre'**, **'Wreckage'**, **'Mastermind'**, **'Lake Of Fire'**.

Side Two; **'Slice Of Life'**, **'City Wheels'**, **'Rise'** and **'Into The Void'**.

■ THE **CLIMAX Blues Band**, veterans of many a Reading Rock Festival, will release a new album through the Clay label on December 5. It's entitled **'Drastic Steps'** and is the band's first release for four years.

The band have also lined up a UK tour. They play **Woolwich Tramshed** November 25, **London Cricketers** 26, **Greenwich Tunnel Club** December 2, **Putney Half Moon** 3, **Roehampton College** 10 and **Hampstead Westfield** 12.

More dates will be announced shortly.

■ BOSTON HARDCORE band **Wrecking Crew**, recently signed to Hawker Records, have completed work on their debut album **'Balance Of Terror'**, set for release in January.

Recorded in Boston's Syncro-Sound studios, 'Balance . . .' will feature the likes of **'Judgement'**, **'Troubled Youth'**, **'Guts And Glory'**, **'Balance Of Terror'** plus nine others.

■ NEW YORK Thrashers **Whiplash** have recruited Brooklyn vocalist **Glenn Hanson** to the band.

They begin work on their third album, **'Insult To Injury'**, at New Jersey's Morrissound studios this month, with a release date set for March '89 on the Roadrunner label.

Among the tracks set for inclusion are **'Insult To Injury'**, **'Rape Of The Mind'**, **'Essence Of Evil'**, **'Voice Of Sanity'**, **'Witness To The Terror'**, **'Dementia 13'** and **'Ticket To Mayhem'**.

■ **BRITNY FOX**, having just completed a two-and-a-half month US tour with glamsters **Poison**, will head back on the road as support to **Ratt** on their mammoth Stateside tour, which runs from January to March.

Fox will also be shooting a video for their prospective new single, **'Save The Weak'**, and then head for Japan to take part in the New Year's Eve Tokyo Dome concert which also features **Bon Jovi**, Ratt and **Kingdom Come**.

■ MELODIC ROCKERS **Shy** have lined up a six-date 'Christmas Party' tour, which will feature streamers, balloons and lots of festive spirit.

They play **Stoke Shelleys** December 14, **Aberystwyth University Of Wales** 15, **Walsall Junction 10** 16, **To Be Announced** 22, **Cardiff Venue** 23 and **London Marquee** 24.

■ **URIAH HEEP**, following a successful UK tour, have gone into the studio to begin work on a new album with producer **Ashley Howe**.

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VERTIGO

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December 6th BIRMINGHAM, N.E.C. SOLD OUT
December 8th LONDON, WEMBLEY ARENA
December 9th LONDON, WEMBLEY ARENA

December 11th BIRMINGHAM, N.E.C. SOLD OUT
December 12th LONDON, WEMBLEY ARENA
December 13th LONDON, WEMBLEY ARENA

*FOR TICKET INFORMATION PHONE 0315576969

Savage Disgrace

Phoenix Thrashers FLOTSAM AND JETSAM are probably best known as 'the band Jason Newsted left to join Metallica'. Now they're fighting for recognition in their own right, on their own terms. But, as JON HOTTEN reveals, being dropped by your US record company Elektra sure ain't gonna help matters any. . .

SATURDAY NIGHT, so the song goes, is alright for fighting. The kids at the New York Ritz agree.

A hard core of 10 men whip around the floor in wild circles, arms flapping like mad wings as they crack into each other and stumble apart.

One, taller than the rest with his head shaved, bare-chested except for braces, half-mast jeans and heavy boots, a body like iron and a brain like lead, jumps forward, legs and arms spanking the air.

Caught directly in his path, a smaller kid takes a hit, hard to the side of the neck, and a knee to the midriff. He doubles up and hits the floor.

He picks himself up, smiles as if they guy had just given him 20 bucks rather than flattening him, and lays five on the skinhead's outstretched hand.

From the stage, Flotsam And Jetsam survey the mayhem unravelling below them.

"Hey New York," vocalist Eric AK speaks. "You're f**kin' brilliant."

THE BAND are halfway through a long haul supporting King Diamond and His Amazing Travelling Carnival. Tonight, King has lost his voice and cancelled, so a headline show has dropped into Flotsams' lap.

But, as we walk up to the gig, people stream past us, headed the opposite way.

"The King's cancelled, man," one of them tells me.

"So who's on?" I ask him.

"I dunno," he replies. "Some band."

Flotsam And Jetsam are fighting that most insidious of killer music business diseases. Indifference.

Despite the cartoon antics of the few scattered around the dance floor, the Ritz, sold-out for the Diamond show, is playing host to only 200 or so punters – those who chose not to accept the refunds offered on the door.

"We've really been thrown in at the deep end," guitarist Ed Carlson tells me. "We weren't expecting any of these headline shows, but this band works best under pressure. At first we go, 'Oh f**k' and moan, but then we just go for it."

Pic Ray Palmer

FLOTSAM AND JETSAM: "We've been through a lot of shit. . . now it's all coming together"

And from the stage, they do. There's muscle and endeavour but they're fighting a muddy sound in this hotbed of Thrash and Hardcore. They're fighting to be different enough to get noticed.

They're best known at present as the band who supplied Metallica with their current bass player. Until the departure of Jason Newsted, Flotsam were on a roll.

Their first album, 'Doomsday For The Deceiver', was well received, then Newsted left and Flotsam floundered.

His replacement was Mike Spencer.

"What a faggot, jerk, asshole that guy was," imparts Ed.

Obviously not too popular within the band, Spencer's days were numbered.

By the time they'd recruited Troy Gregory, their last album, 'No Place For Disgrace', was written. With a two-year gap after 'Doomsday . . .' already open, recording was rushed.

"The album had to come out," says Ed. "It was good, but it was rushed. There were two-and-a-half years between albums, and we were mucking around with bass players. Now, we've got that killer attitude back."

Indeed, Gregory, certainly a fine player, seems to have fired Flotsam up again.

"It was real easy to accept Troy," said Ed. "No problem, he's wacko. The whole band is much closer. We all have this little personality thing. We're all dicks! No, seriously, the five of us work together, and we're all brothers."

NOW UNITED as brothers in Metal, Flotsam have hit the road with King Diamond and are putting their backs into reheating interest in the 'No Place . . .' album.

"It's just the music, no big show or shit like that," says Troy. "When you support, you're on and off so quick, you don't even work up a sweat.

"We played in Montreal. It took us three days to get into Canada because of work permit hassle. We were supposed to be on at 8 pm, and we didn't arrive at the gig 'til 10.15. They were just announcing that we wouldn't be appearing when we turned up.

"We jumped out of the van, already had our gear on, and got on stage in five minutes. When we were having dinner afterwards, it felt unreal – like, 'Did we really play?'."

"Having such a short set, we have to find the right balance of stuff to play," says Ed. "We do about three-quarters of 'No Place . . .' with some stuff for people who have 'Doomsday . . .' thrown in, as well as other stuff, like a bit of 'Hells Bells'. We just try to have fun."

But the fun stops soon. Flotsam And Jetsam are due to begin working on a third album, but they've just been dropped by their US label, Elektra, although their UK and European deal with Roadrunner is still intact.

"This is the first time we've come off a tour and then done an album," says Troy, "and the first one I've been fully involved with. This time they've got my ass to worry about.

"We've been through a lot of shit, what with my joining and getting used to each other, being influenced by each other's tastes. Now it's all coming together."

IT'S UNDOUBTEDLY make or break time for Flotsam And Jetsam. How will the next album shape up?

"It's a total contradiction," says Troy. "There's some stuff put together like jazz or classical, and there's some more basic, in-your-face type material.

"All our influences, from bluegrass to industrial noise, will certainly come out. As long as the band are happy, there'll be good songs.

"Y'know, we hear people talk about the Metallica album," continues Troy, "and they say, 'It's not like 'Kill 'Em All', I don't like it'. Well that's just too bad for them. Metallica didn't do something different to piss people off. They wrote what they feel. They say, 'Honesty is my only excuse'. Well that's mine, too."

O.K. YOU GUYS, YOU WANTED THE BEST, YOU GOT THE BEST

KISS

SMASHES, THRASHES & HITS

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HEAVENS ON FIRE
STRUTTER
TEARS ARE FALLING
REASON TO LIVE
ROCK AND ROLL ALL NIGHT
SHOUT IT OUT LOUD

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BETH (with Eric Carr – Vocal)
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VERTIGO

GAMES FOR A LAUGH

Just when you thought that no more new musical styles could be invented, along come Florida's VIOLENT PLAYGROUND with their fusion of Thrash Metal and . . . the Blues. You can hear the result of this amalgam on the band's debut album, entitled (wait for it) 'Thrashin' Blues'. DON 'Blind Lemon Leadbelly Memphis Slim' KAYE woke up this mornin' to deliver the following recreational report

THE BLUES, BROTHER. That's where it all came from. Da blooze is where this whole rock 'n' roll mess got birthed.

And without lil' ol' blues, you wouldn't have your rock 'n' roll, and therefore you wouldn't have your Heavy Metal, and therefore you wouldn't have your Thrash/Speed/Death Metal.

Problem is, there's lotsa musician-like folks out there who've kinda forgotten the roots, preferring to listen to last month's favourite and patterning their record after that, rather than searching for a true feel and an honest sound straight from the heart.

There's such an extreme gap between the blues of decades ago and the Metal of today. The blues was deliberate, moving at its own pace, never hesitating to stop and ponder the situation for a while. Metal today is laser precision and jack-hammer timing, with virtually no room for error. Machine-like fury propels and underpins the music.

So when Violent Playground, fresh out of Florida and currently crashing in upstate New York somewhere, sent me a tape and a biog (courtesy of their label, Big Chief) telling how they were taking Thrash Metal and fusing it with the blues, I was intrigued. Either it was something totally radical and brilliant, or a complete mess.

While 'Thrashin' Blues', the band's debut LP, is not exactly brilliant, it's far from a mess. Basically the quintet churn out a heavy, melodic Power Metal with blues passages throughout, going for a style that's left of the norm and that should develop with time into one of the more unique sounds around.

Violent Playground consists of vocalist Manny, drummer Bobby Sheehan, bassist Traci Kerr and guitarists Rocko and The Son. After meeting them at the Big Chief office late one weeknight, I'm convinced that they're quite possibly insane. I kept staring at The Son as he played with a knife while the interview was conducted.

Luckily, I didn't ask the wrong questions . . .

SO DID YOU guys have a following in laid-back Fort Lauderdale, Florida?

"We have a nice following, but if you're playing original music, there's not much happening for you," says Traci. "Unless you're a Glam fag. If you're a Top 40 band, you can work anywhere."

"There were a few places you could play," agrees The Son. "But most of them are closed down now. At one point we were gigging a lot, but all the clubs are either closed or changed to different things. Our favourite place to play was called Penrod's. We used to pack 'em in there."

Although the band members don't originally hail from the South Florida area, that's where the core of Violent Playground came together.

"Me and Bob and Son were in a band together, but Son left and I wanted to stay with him," recalls Rocko. "Then we got Bob in too, started auditioning people, but eventually Manny and Traci called and we got them in. This all happened about two years ago.

"I write most of the songs, and I've always been into the blues since I was a kid," explains The Son. "I like the groove of it. And I like the high speed of a lot of Metal bands. Our music is really fast, but it's got a groove to it, whereas a lot of bands are just concerned with speed. Our stuff's got a different kind of feel to it.

"We're not trying to jump on any bandwagon, but it's just the way our songs come out."

So it's The Son who's formulated the group's approach, and who provides much of the writing, but the other guys aren't left in the cold.

"The Son comes up with the main ideas," says Traci, "but we all come up with riffs and stuff. It comes out pretty cool."

"We've got an original style, and everybody complements everybody else's playing," adds Manny.

Pic George Dubose

VIOLENT PLAYGROUND: "We're your total entertainment, value for money band"

ALL THIS IS not unfamiliar to those of us who interview bands for a living, and there's any number who try to convince you of their originality. But with the blues thread running through the music, as well as instrumentation like harmonics and slide guitar which your average Thrasher doesn't hear on the latest record by Bathory or Death or the like, Violent Playground are on the right track. But can they win over hardcore Thrash fans?

"I think they're gonna say it's f**kin' different and they're gonna love it," asserts Manny. Chap doesn't leave much room for argument.

"It seems that the bands who are the most original in this field are the most successful," pipes up Bobby. "Look at Metallica. They come up with classical acoustic pieces in their songs and everyone goes wild over it."

And can kids who grew up on primarily Metal, starting maybe with Priest and Maiden but now getting into Metallica and Slayer, appreciate and understand the influence that blues could have on a Metal act?

"Sure," says Manny. "Look how many bands are rehashing old songs today. It's like in the '60s when the Stones were coming out with all these blues tunes. Before that, no one listened to the blues on a popular level. It was an underground thing . . ."

"It's always been that way," offers The Son. "The blues has always been deep in the musical background of this country. Up until a certain point, it was mainly a black thing, but then you had the Stones and Clapton, and nowadays I see all white people at blues shows.

"So the blues has always been around, and now it's like a cycle where they're becoming popular again. But what we're trying to say is that it doesn't have to be in a restricted kind of form. People think it's gotta be this, it's gotta be that. Yeah, to a purist, maybe, but as for myself, I think I'm a purist in some ways, but I just feel there's a lot more you can do with the music to reach a lot more people."

'THRASHIN' BLUES' was produced by Carl Canedy, respected member of the Rods, but someone who's taken a critical beating for powerless production work on early albums by Anthrax, Overkill and Possessed. The tape I heard of 'Thrashin' Blues', however, had plenty of balls, and we'll see if that translates well when the final mix is down on vinyl.

"Carl was great to work with," says Son, the rest chiming in with their assent. "He's got great ideas, and he encouraged us to try some things. If we liked it, we used it, and if we didn't, no problem."

Violent Playground express satisfaction with the album, considering the limited time and money they probably worked with, but maintain that their forte is the live act. And again the group are taking a different route than most Thrash bands, opting for some choreographed moves and a highly theatrical stageshow.

Says Manny: "In our song 'Mr Dandy', which is about a pervert who gives candy to little girls, I go out in a raincoat and sunglasses and toss candy to the women in the audience."

"We're your total entertainment, value for money band," says Bobby. "If we could, we'd stay out there three hours every night."

They probably could stay, since the group claim to have a few albums' worth of material written, including 'The Legend Of Richard Noggin' (alias 'Dickhead'). With songs like that, an album cover that's one of the most blackly funniest I've seen this year, and a tongue-in-cheek humour coupled with their strange musical hybrid, my first assumptions were correct.

These guys are insane. And I mean that as a compliment.

KOMMUNIKATION

Spit it out to **Kerrang!**, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ*

(NO) HEAVEN TONIGHT

SCENE: OUTSIDE the Manchester Apollo waiting for autographs after a brilliant gig by the demi-god himself, Yngwie J Malmsteen. There I was thinking he would prove all the stories about him being 'big-headed' wrong, and treat his fans really well.

Anyway, after half an hour of waiting support act the Quireboys came out and I got all but Chris' autograph and was pretty pleased about this, being a fan of theirs too.

Still being optimistic I waited for Rising Farce (sorry, Force) to come out, and waited . . . and waited. Then, two hours after the gig finished, a door opened to see how many people were outside; about 25. The three band members came out and walked to a car, saying there were too many people, signed about one autograph and drove off. Another 10 minutes pass and there they were, Joe and Yngwie, and there they went. The bastards could've beaten Ben Johnson to the car. A couple of autographs and gone.

Still, you have to consider some possibilities. Joe Lynn Turner is getting on a bit so he has to conserve energy and restrict his writing. Yngwie had a bad crash which paralysed one of his hands, so he probably can't do much writing (although he can play all right). Also, he lost his memory of the crash, so maybe the same has happened about how to treat his fans. There is another one: Yngwie really *is* a big-headed bastard.

Adrian, Heywood, Lancashire

(NOT) LIKE PARADISE

QUESTION? WHAT'S got 10 legs and can't write?

No idea? Here's another clue.

What lets 20 people stand in the pissing rain for two hours then buggers off with not so much as a 'thank you'?

Still not sure? Here's a final clue.

Who doesn't give a f**k about their fans and have just lost at least 20?

Answer: Mr David Lee Roth, Mr Steve Vai, Mr Greg Bissonette, Mr Matt Bissonette and Mr Brett Tuggle!!!

Sure it was a great concert, the fans went totally apeshit and would've cheered if Dave or Steve had farted. But now I know the truth. While he's on stage, Dave tells us that we're great, but as soon as the show's over he obviously couldn't care less about the people who got him where he is today.

It's not like there was a mass of bodies – just 20 people, and that's only about one minute of their lives if they sign each person's programme. So, Dave and band, if our standing about for two hours isn't even worth a minute of your time, then next time you come, leave your ego at home – or don't come at all!

Long live the bands who actually care for their fans, like Metallica, Helloween, Saxon and all the others, but Dave and friends, you've lost 20 fans from Edinburgh, and I know that unless you lose your ego, you'll lose many more. **The 20 or so ex-David Lee Roth fans who waited in vain on November 17**

PS Anybody want to buy a couple of DLR albums? Will swop for '5150' and 'OU812'.

BLOOD(Y) GOOD UNDER THE CIRCUMSTANCES

SINCE I was the national promoter for the recent Bloodgood/Leviticus tour I was very interested in the review of the Netherton concert by Lyn Guy (issue 214). I believe that overall Lyn gave a well balanced opinion of what I thought was a very successful concert. However, there were a few points that I feel were very unfair.

Lyn stated that 'falling victim' to Christian promotion organisations 'just does not work', backing up her comments by remarking on the situation of the venue, the early start time and lack of a licensed bar. Please note, I was asked by the Bloodgood/Leviticus management to put together a short UK tour only *six weeks* before the tour was due to begin.

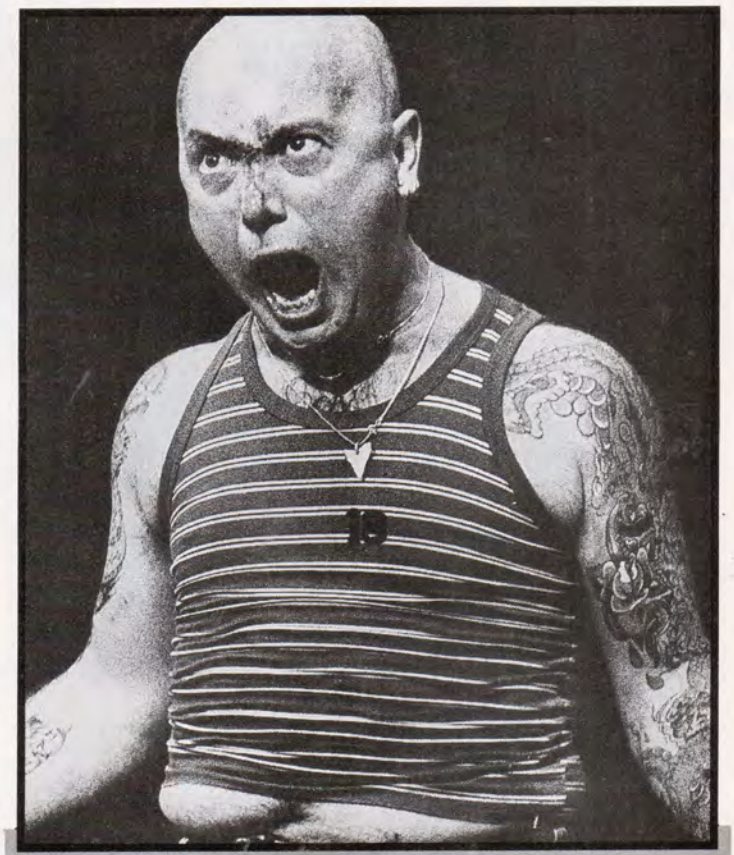
Anyone with any concert promotion experience will tell you that it is almost impossible to stage a tour given so little time to make the arrangements. An attempt was made to sell the package to over 40 venues known for Metal gigs, but none felt that they could recover the band's fees and other expenses given such a short time to promote the gig. This was only to be expected since most 'White Metal' bands are still attempting to earn the right to a ticket sale from the average punter.

However, since we had a fairly large mailing list of people waiting for the next Bloodgood gig, we decided to go ahead with the tour and take whatever venues we could .

Yes, Netherton Arts Centre is off the beaten track, but better there than nowhere at all and those in attendance certainly enjoyed the show – regardless of how far they had to travel. In fact, the early start was greeted with thanks by those who had to once again cross the beaten track without the use of a car in order to arrive home (some as far away as 200 miles) that night.

Netherton Arts Centre is not equipped with a bar – so no bar was available. It is therefore incorrect to place the blame for the little problems with the tour on the Christian promoter, since I could only do what was possible within the time restrictions.

In closing, I believe the tour was a success and I hope that our next White Metal tour with American band White Cross will be just as well received by the country's White Metal fans. **Dave Williams, SFCM Concert Promotions, Halesowen, West Midlands**



ANGRY ANDERSON of ROSE TATTOO: would you introduce this man to your neighbours?

TATTOO' SOAP BOYS

HAS ANYONE apart from me spotted that 'Neighbours' used two tracks from Rose Tattoo's 'Beats From A Single Drum' album when showing Scott and Lenny's wedding?

How about a British release of 'Falling'/'Suddenly' so "the Rose" will get back together and tour Blighty once again? ***A concerned Aussie AOR fan, (New) South Wales***

VOICES FROM THE BEYOND

HERE'S A bit of detective work for you, or for that matter, any of the readers. Whatever happened to James Dewar, the singer and bass player with Robin Trower in his most successful years? The man had a truly amazing and soulful voice which matched Trower's playing extremely well. Trower has obviously tried to replace him with somebody in the same mould – and Davey Pattison does a great job, especially on his two most recent albums, 'Passion' and 'Take What You Need'.

But the question still remains: where's Dewar? If he's in a band I'd love to know, and if he's not, why? Surely 'Bridge Of Sighs' owes much of its classic status to the blues soaked melodious voice of Dewar. So c'mon James, where are you?

I look forward to seeing Trower play with the 'Night Of The Guitars' tour and let's hope he adds some dates of his own. **Barney, Ferris Wolfe, Southport, Merseyside**

NO RUSH RELEASE

WHEN YOU'RE physically disabled, as I am, and can't go to concerts, you can only wait for live albums or vids to satisfy you. Unfortunately, I could not see Rush live, and judging by the reviews, I missed out.

Not to worry, I thought, the new album 'A Show Of Hands' wil be out soon after.

But not so.

How many bastard times do we have to put up with delays on forthcoming albums by this professional band? 'Power Windows' and 'Hold Your Fire' were both put back half a dozen bastard times and now it's the same with the new one.

I read that there were 'pressing problems', but that sounds like a lump of bastard steaming bullshit to me. For Rush to get a Number One slot at Christmas is very slim, hence the delay till 1989. Fans first and marketing tactics second please. Bastards. **Morgan The Bastard, Bristol**

THE WEEK IN METAL

Rockin' Retrospective by DEREK OLIVER

1971
The **Montreux Casino** on Lake Geneva, Switzerland catches fire and burns to the ground during a show by **Frank Zappa** on December 3. The incident is later immortalised by **Deep Purple** in their song **'Smoke On The Water'**.

1976
Tommy Bolin overdoses on heroin, cocaine and other substances at the **Newport Hotel** in Miami on December 4. The guitarist, **Ritchie Blackmore**'s replacement in **Deep Purple**, had been working with his own band for the previous year. At his funeral two days later, his ex-girlfriend places on Bolin's finger the ring Deep Purple's manager had given him. It had been worn by **Jimi Hendrix** the day he died.

1980
Jimmy Page, **Robert Plant** and **John Paul Jones** make public their decision not to reform **Led Zeppelin** in the wake of drummer **John Bonham**'s death.

"We wish it to be known that the loss of our dear friend and the deep respect we have for his family, together with the sense of undiluted harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were," is the official statement.

1981
Norman and **Marilyn White**, from Libertyville, Illinois, file charges against monster rockers **AC/DC**. They are demanding over $125,000 damages from the band and a re-write of **'Dirty Deeds Done Dirt Cheap'**, which they cite as the cause of hundreds of *'lewd, suggestive and threatening telephone calls'* from fans who found their phone number in the song.

After months of idle speculation, it is confirmed that **Blue Öyster Cult** drummer **Uncle Albert Bouchard** has been ousted from the band he helped to form in 1967.

Pic Geoff Swaine/LFI

ANGUS YOUNG of AC/DC: dirty phone calls in Illinois

1982
Golden Earring release their 19th album, the critically praised **'Cut'**, which contains surprise American hit single, **'Twilight Zone'**. The 18-year-old band will soldier on until late 1987 when singer **Barry Hay** places the band on ice while he records a solo LP, **'Victory Of Bad Taste'**.

1983
Black Sabbath, featuring vocalist **Ian Gillan**, are halfway through a major 31 city US tour promoting their latest album **'Born Again'**. In true **'Spinal Tap'** fashion, the focus of the stage set is three trilithons – representations of the famous Stonehenge stones. Each stands 26 feet tall and is positioned behind a six foot drum riser.

As if this isn't enough, the Sabs are also using 12 tons of sound equipment with some 30,000 watts of power, plus 900 bulbs for lighting. The 28-strong road crew take 13 hours every day to set up and take down the stage set. Phew!

Vardis, those bastions of the NWOBHM, announce details of a new line-up following the departure of long-time bassist **Alan Selway**. Joining vocalist/guitarist **Steve Zodiac** and drummer **Gary Pearson** is bassist **Terry Horbury**, who was previously a member of '70s also-rans **Dirty Tricks** and, briefly, in the first incarnation of **Ozzy Osbourne**'s **Blizzard Of Ozz**.

1984
Phil Lewis, erstwhile frontman of **Girl**, the prototype sleaze band, announces his decision to quit the **New Torpedoes** in favour of teaming up with **Bernie Tormé** in a new project. Unable to court a record deal despite numerous sell out gigs and rave reviews, the band fall apart in the early Summer of 1987 when Phil Lewis moves to Los Angeles at the invitation of a friend who is managing **LA Guns**.

Francis Rossi, that lunatic frontman of perennial boogie boys **Status Quo**, announces details of a solo album recorded with writing partner **Bernard Frost**. Untitled and scheduled for release early in 1985, the record is suddenly placed on hold and has yet to make an appearance. Strange!

1985
Accept, riding high on a wave of popular acclaim after years of hard graft, issue a live six-track mini album titled **'Kaizoku Ban'** (Japanese for 'bootleg').

Cult Canadian AOR star **Aldo Nova** (born **Aldo Scarporuscio**) releases his third album **'Twitch'** on the Portrait label. Unlike his self-titled debut album, which reached gold status (peaking at Number Eight in the US charts), 'Twitch' barely grazes the top 200. He is subsequently dropped from his label and has yet to resurface.

1986
Steve Dawson, the ex-**Saxon** bass player, forms a new band called **USI**. Joining Steve are ex-**Statetrooper** guitarist/vocalist **Steve Johnson** and drummer **Nigel Durham** (ex-**Monroe**).

Dawson was fired from Saxon earlier in the Summer. "I was summoned to a meeting with the Saxon management," he said, "and they told me, 'There's some doubt about your future in the band – the other members don't want you around any more'."

1987
Black Sabbath issue a formal apology for their recent appearance at the notorious Sun City in South Africa. Since making this controversial appearance the Sabs have come under extreme pressure from the Anti-Apartheid Movement, who have threatened to have them blacklisted by the UN, which would lead to a blanket ban on them performing live virtually anywhere in the rock world.

BIRTHDAYS:
Roger Glover, **Deep Purple** bassist, born South Wales, November 30, 1945.
Rick Savage, bass player with **Def Leppard**, born December 2, 1960.
Ozzy Osbourne (**John Robert Osbourne**) born Birmingham, December 3, 1948.
Gary Rossington, guitarist with **Lynyrd Skynyrd**, born Jacksonville, Florida, December 4, 1952.

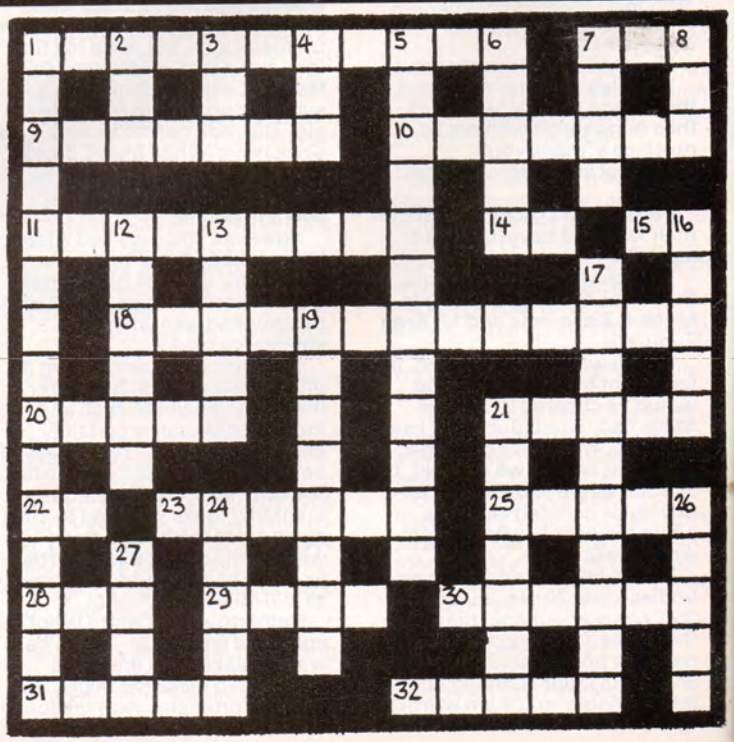
KERROSSWORD

by Sue Buckley

ACROSS
1. He's surfing with the alien (3.8)
7. Mr Halford caught stealing (3)
9. This Budgie boy was a right Burke! (7)
10. Where Sammy was standing (7)
11. Romantic murder from Freddie M (4.5)
14. See **6.**
15. See **22.**
18. A romantic question from Heart (4.5.4)
20. . . . but they're left isolated (5)
21. Poison band at war with satan (5)
22. and **15.** They were back in black (1.1.1.1)
23. Superstitious continent (6)
25. The Stones said get offa theirs (5)
28. Sex crime band and city (3)
29. Coney Hatch loaded the devil's one (4)
30. Flavour of Baker? (6)
31. Quo's was dirty (5)
32. Drum lift (5)

DOWN
1. A piercing effort from Magnum (4.4.2.5)
2. Late afternoon for Hallows (3)
3. Whitesnake's alternative to nothing (3)
4. Mr Gillen (3)
5. Vinnie Vincent decomposes on this (5.2.5)
6. and **14.** Introspective philosophy from Twisted Sister (1.2.2.2)
7. Zappa's were hot! (4)
8. Scott-man (3)
12. They cry no more (3.3)
13. Jethro Tull on the crest of one (5)
16. They basked in the sunshine of your love (5)
17. The Mellencamp boy (4.6)
19. **30 across** led this fighty outfit (3.5)
21. Circumstantial ones from Barclay James Harvest (7)
24. Pressure/Grand/Lock And Key (5)
26. Boss Domino (5)
27. Styx put one on the river (4)

SOLUTION PAGE 37



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Pic Joe Giron

-TORY IN THE MAKING

'Smashes, Thrashes And Hits' is the title of the latest audio offering from KISS. It's a compilation package, but it ain't the usual rip-off, thrown together affair. Nope, this 'un features a bunch of 'controversial' remixes of old classics, band drummer Eric Carr interpreting Peter Criss' 'Beth' and, hey, even a coupla new, never-before-heard toons to boot. DON KAYE climbs aboard for a ramblin' retrospective rocket ride with GENE SIMMONS and PAUL STANLEY

THEY SAY LIFE is cyclical. Well, if that's true, then rock 'n' roll is the prime example of such a theory, and living proof that what goes around does indeed come around.

Take Kiss, for instance. A little over five years ago, they were nearly forgotten by both a public and a media that no longer had any interest in the make-up and flash. And the group themselves lost their direction, with LPs like 'The Elder', 'Unmasked' and 'Creatures Of The Night' shifting the musical approach almost as quickly as the group were shifting drummers and lead guitarists.

Then Paul Stanley and Gene Simmons decided it was time to relaunch Kiss as a whole new concept, and the only way to do this was revert back to the group's original, sleazy style, yet remove the make-up which had symbolised them for a decade.

The result? Kiss vaulted back to platinum status and arena billing with albums like 'Lick It Up' and 'Animalize', introducing the band to a fresh new generation who had perhaps never even heard 'Strutter' or 'Detroit Rock City'.

But life is cyclical, yes? It's been five years since Kiss' comeback and right now the band are at a fork in the road with no signs pointing the way.

While the last record, 'Crazy Nights', sold well, it really seemed like a half-hearted effort, and didn't bear the big single the group was hoping for, at least in the USA.

Meanwhile, in a year that saw many established stars fail to draw well, particularly in the States, the lukewarm response to the Kiss tour was one of the most conspicuous.

Could Kiss be on the edge of a dropoff again? Anything's possible. But the latest move by Simmons and Stanley, consummate businessmen both, is the release of another compilation album, the group's third in 10 years, called 'Smashes, Thrashes And Hits'.

What makes this one special? Well, you've got remixes of Kiss gems old and new, like 'Calling Dr Love' (on the US version only; the UK pressing has 'Crazy, Crazy Nights' in its place), 'Heaven's On Fire', 'Rock And Roll All Nite', and the aforementioned 'Detroit . . .' and 'Strutter'.

You've also got two new Stanley tunes, 'Let's Put The X In Sex' and '(You Make Me) Rock Hard', *plus* perhaps the most controversial item on the slab, drummer Eric Carr's interpretation of original sticksman Peter Criss' 'Beth', the oddity that became the band's biggest hit ever.

There is enough there to ponder over, and certainly it may be a worthwhile package to pick up if you're after a capsulised overview of Kiss' 15 years so far. But the rest of the fans own all this stuff, albeit in slightly different versions, with the exception of the new tunes and the 1988 'Beth'.

So sitting down to chat with Paul and Gene, the natural question is: what are their reasons for issuing this record?

"WHEN WE WERE in Japan recently, there was a 'best of' collection that came out there called 'Chikara'," says Paul slowly.

"That's the name of the symbol we've used on the back of 'Crazy Nights' and 'Hotter Than Hell'. It's a symbol for power. And when I heard this album, I was pretty impressed. In fact, I was knocked out because, all of a sudden, I realised how much we'd done in 15 years, how much ground we've covered.

"So that started me thinking about putting together a compilation that we would do ourselves. It would give us a chance to transfer everything to digital, remix a few things, and come up with some interesting additions. In one sense, 'Smashes, Thrashes And Hits' is a companion piece to the 'Exposed' video. We made that a special package, something that took a lot of care and time, and we wanted this record to be done the same way."

"It's a celebration," adds Simmons, "of 15 years of getting away with murder. 15 years of having the time of our lives and getting paid for it! This is just an excuse for us to have another

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Pic Ross Halfin

party, 'cause we're always looking for one."

A compilation is a touchy subject, as we alluded to earlier, in that it means shelling out cash for material that you may well already own. But both Paul and Gene insist that there are Kiss fans out there who, amazingly enough, are unaware of the band's history previous to 1983 and 'Lick It Up'.

"There's not that many bands out today who have been around as long as we have, and you've gotta figure that every time you put out a record, you're possibly accumulating new fans. So, there's the ones who have been with us since the beginning, and then there's the kids who come up to us and talk about our five albums. So this gives everyone a real heavy duty sampler," says Paul.

"Most fans don't have the full collection," agrees Gene. "That's 22 albums you're talking about. A lot of them only have three or four, and may not be aware of the history. Some people have no idea how far back the catalogue goes."

PAUL STANLEY: "It's true that we had some real soft places on the last US tour, but then so did David Lee Roth and Iron Maiden and a lot of other bands. . . "

GENE SIMMONS: "If America can keep making amendments to the Constitution and change laws, who says Kiss can't change its songs?"

Pic Joe Giron

WELL, DAMN, I'd kinda hate to be in the position of picking 15 songs out of 150 or so that the band have recorded! It's obviously a tricky process, and Paul admits that you can't please everybody.

"You figure there are certain songs that are a must, so you get them out of the way immediately, like 'Rock And Roll All Nite' and 'Love Gun'. Then we started thinking about what else we could do. We wanted to have some of the real early stuff, but we didn't want to spend too much time in the past and ignore the last five years. So we tried to balance everything out."

Was the assembling of the album approached in the same way the band might put together a live set?

"Yes and no," ruminates Simmons. "You listen to the fans with both, but in choosing a live set there are other priorities. You have to think about how a song will work visually. You can't just play your favourite songs. I may love 'Shandi', but I don't know that it works great live. So certain songs are better on a record than live, with 'Beth' being a very obvious example. So part of any selection process is listening to fans, and part is just trusting your gut.

"I remember the oddest fan request I ever heard. It was to start the set with 'Almost Human'. It was this guy's national anthem or something, and he insisted that we had to start the show with it. Another weird one was to do an all-'Elder' set." (*YEAHHH! – Elder Ed.*)

It's safe to say that 'Almost Human' and 'A World Without Heroes' aren't making appearances on 'S, T & H', but if they had they may have come under close scrutiny and emerged somewhat . . . different.

Indeed, the remixes of certain numbers, in particular 'Calling Dr Love', 'Love Gun' and

KONTINUEZ OVER

MAKING

FROM PREVIOUZ PAGE

perhaps 'Rock And Roll All Nite' are bound to stir up debate amongst Kissophiles. A record company VP of my acquaintance, one of the most fanatical Kiss fans I know, has already expressed his personal distaste with the record.

As for myself, I find the doctrine 'if it ain't broke, don't fix it' repeating in my mind from time to time and I wonder if that phrase crossed the noggins of the boyz from Kiss as well.

"We wanted, in fact, to break our own rules at some point," asserts Gene. "So there are some things, like backing vocals and solos, that weren't used on the original mixes. You may ask why, and my answer is: why not? We make the rules, we can break them. If America can keep adding amendments to the Constitution and change laws, who says we can't change our songs? Who says the original versions were the best?"

A few million fans, that's who. Not exactly a minority opinion. It's too early to tell what fan reaction will be to the remixes, but there *is* a certain magic in the originals that can't be lost.

"I thought it was important that we stay close to the originals without feeling that it had to be identical," says Paul. "The idea was to help everything out, and especially help the drums out, 'cause they sounded like tin cans when we cut that early stuff initially. We just wanted to make the sound bigger. And nothing was re-recorded. You always hear things you'd like to change, or that you could do better, but the magic is in what you did the first time and how you did it."

AND THAT leads us neatly to 'Beth'. The band have taken the original instrumental track, strings and all, and laid a new vocal by Eric Carr over it. The finished product is eerily similar to the original, with Gene going as far as to say that Eric sounds uncannily like "a young Peter Criss".

"I think Eric's performance is great!" enthuses Paul. "He's a great singer, and in some way it does sound like Peter because there are similarities between the two. But technically, Eric's a better singer.

"It was my idea for Eric to do it. I thought, 'Wouldn't it be cool, 'cause everyone is always asking to hear Eric sing' – and unfortunately he's never had that chance on a record. And everyone thought it was cool. We actually ended up doing it in the same room that we did the original in! It was wild – we brought up the tapes of 'Beth' and Eric sang it in the very same studio. It was kinda nice, 12 years later, to be in the same band, in the same studio, working on the same song."

I'm wondering, though, if there's any chance of Eric coming out from behind the kit on the next tour, sitting on a small black stool, rose in hand, lights down to a soft violet hue . . .

"We promised Peter we would never do 'Beth' live again," explains Simmons, "so I don't think you'll see that. But the door is open for him to do more singing in the future. In one way, though, Eric sings more than either Paul or myself, 'cause he sings harmony vocals with both of us on a lot of songs."

That may be a clever way of saying that Eric's role as lead vocalist will remain limited, but Paul adds, "I'd love for Eric to sing more. But the problem is that when you write a song you want to sing it.

"The best thing would be for Eric to come up with a great song on his own."

If Eric were to write more of his own material, he might very well find it on a waiting list anyway. Simmons and Stanley remain the primary writers in Kiss, with help from guitarist Bruce Kulick and outside sources, but even that balance has shifted as of late.

Seven of the 11 songs on 'Crazy Nights' were Stanley compositions, and both new songs on the current compilation are his (co-written with Desmond Child and Diane Warren).

Does Gene feel slighted in any way, or is he happy that Paul is carrying a larger load of the songwriting?

"It doesn't matter," he rumbles. "There were other songs that were demoed for inclusion on 'S,T & H' but the reason they weren't included was because '. . . Rock Hard' and '. . . X In Sex' were the best songs. Who writes them doesn't make a difference. A Kiss record is more important than individual credits."

Despite his apparent ease with the situation, Simmons has to deal with the continued comments about his present priorities. He's an actor, a producer, is now running his own Simmons Records label, and is also involved in management. . . .

"When we first started out, we were putting out two albums a year, touring, merchandise, the whole thing. And people said, 'How do you have time for all that?' But eventually they got used to the fact that it could be done. And each time I've added a new project, whether it be acting, producing, or whatever, people have asked how I make time for Kiss.

"I appreciate that people are concerned enough to ask that question, but I don't think I should base my life on the limitations of other people. If some run slower than me, that's their pace. But I always believe I should run as fast as possible, 'cause my life is meant to be full, and full for me could be overeating for someone else. And believe me, this is just the beginning."

Are Kiss still your number one priority?

"Absolutely."

PAUL STANLEY, on the other hand, sees it a little differently.

"I don't like to get involved in too many things, because anything you do deserves 100 per cent. The truth is, if I did spread myself too thin, I think Kiss would suffer the most. That's not to say there isn't time for outside projects. But it's no coincidence that 11 of 15 songs on 'Smashes . . .' have my name on them or that all our singles for the last six years have been mine – I spend a lot of quality time on the songs."

So do you, as co-founder of the band, feel that Gene's priorities have shifted?

"It's a tricky question," Paul admits. "Usually, in whatever you decide to do, hard work is rewarded. If I was doing a lot of other things, we might be wondering where Kiss are and where a lot of the songs are. But what's important isn't who does what, but that in the balance it works. And the way Kiss are now, it works like a charm."

Only Kiss know how they

KONTINUEZ PAGE 16

Pic Joe Giron

PAUL STANLEY: "The way Kiss are now, it works like a charm"

GN'R LIES
EXCLUSIVE
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THE SHOCKING TRUTH
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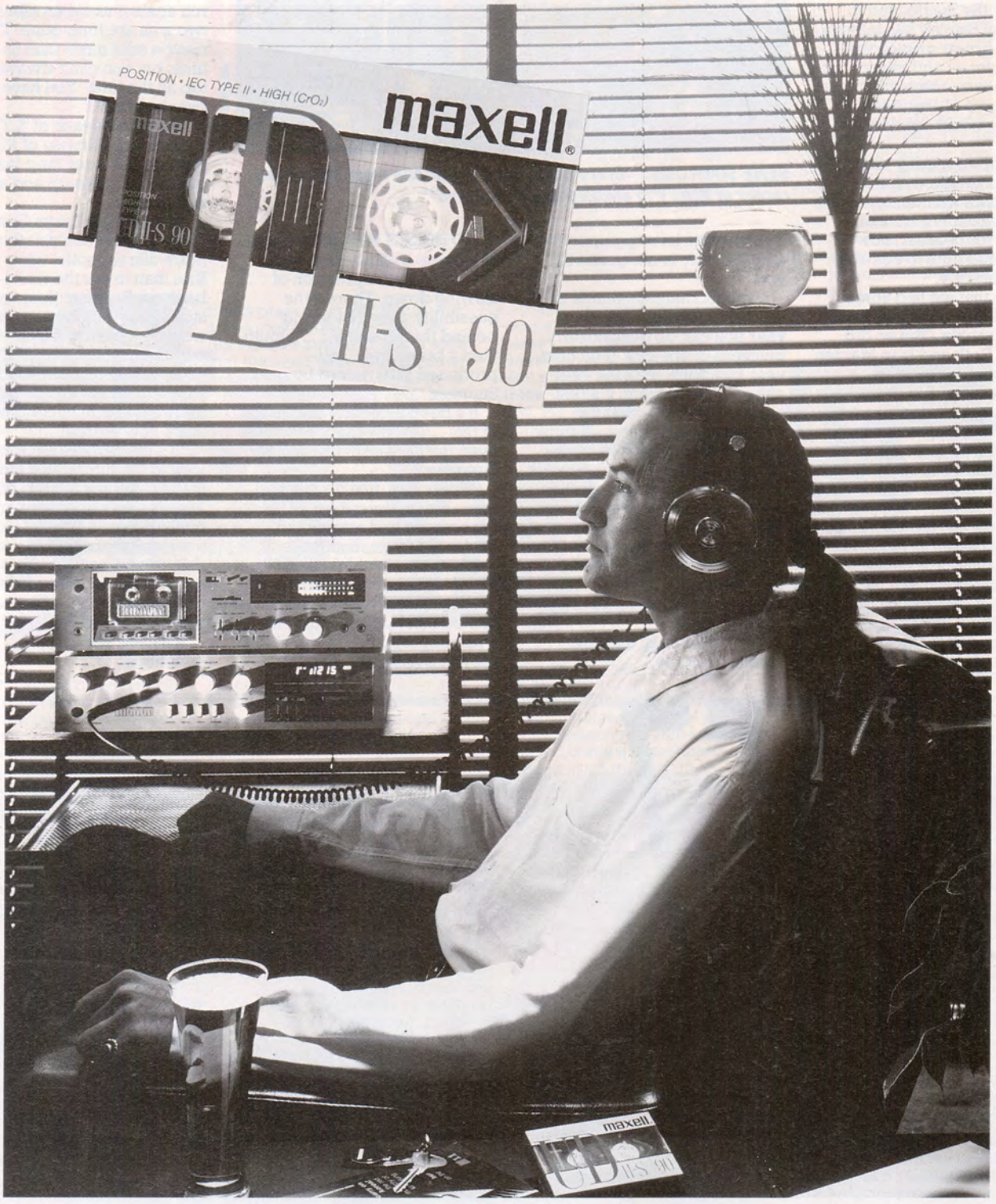

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MAKING

FROM PAGE 14

operate on the inside, and if indeed Paul Stanley has taken a somewhat firmer grip on the group's fortunes and music – as alluded above – there's no external signs of any inner turmoil that could crack their armour.

What's more readily visible is the group's profile with the public, and as we mentioned the less-than-expected turnout to the last US tour earlier, now seems a good time to confront the issue directly.

"It's true that we had some real soft places on the last tour," says Paul frankly. "But so did David Lee Roth and Iron Maiden and a lot of other bands. I scratch my head, but I'm joined in scratching with some good company. We had rough spots, but hell, with all due respect, there are some people walking around with bigger bruises than us."

"There are just too many groups out there," says Gene. "If God were playing a concert, I don't think it would sell out. But if you look at a show that doesn't sell out without looking at it as just another day in the year, you can think catastrophe has hit. You've gotta have perspective. One bad day is not gonna kill you."

Paul: "Sometimes things are just out of your control. One year you can do gangbusters business in one city, then next year you don't, then the year after you do it again. It's real hard to say. But" – Stanley bristles just a bit here – "I think the reason people look at us more is because they're always wondering when we're gonna break up, and they're looking for any excuse. 'I hear you're not getting along' or 'I hear the tour's not going well'. What they're really saying is, 'How long are you f**king guys gonna hang around?'

"The answer is: until we wanna go home."

Pic Joe Giron

GENE SIMMONS: "Every day, that it's just one more day in the career of Kiss, I'm amazed and astonished"

AND HERE'S WHERE we start to wrap it all up. Kiss sure don't give the impression of slowing down. There's the possibility of more touring behind the 'Smashes . . .' album, then a brand new, self-produced Kiss record by next Summer.

It's been a decade-and-a-half of this . . . surely that bowls over even the ultra-self-assured Mr Simmons?

"Every day, that it's just one more day in the career of Kiss, I'm amazed and astonished. We're fortunate, and grateful."

Did you ever think, in 1973, that it would get this far?

"Yeah! I think every new band should feel that way. Just like everyone who runs a race thinks they're gonna win. And the person who wins isn't the cutest or the fastest, but the one who picks their own pace and doesn't look around to see where the competition is or if they're passed up for a mile or two.

"There are others who have run against us for an album or two who are long gone. They maybe sold more than us at the time, but you can't always be on top all the time. You have to pace yourself."

With the release of 'S,T & H' providing a glimpse of Kiss' past, do you ever long for those days – the make-up and all that went with it?

"No, I do not," says Gene firmly. "And I couldn't think of a more disrespectful thing to do to Kiss than to put the make-up back on. Because then we'd stop being a modern group and we'd be a caricature of ourselves.

"If we can't go out and do something new all the time then there's no point in continuing, that's how we feel.

"It's much more exciting to look to the future. We look back in the rearview mirror, but the Kiss car only goes forward. And the highway in front of us right now looks terrific! But if we see a dead end coming up, we get out of the car, tip our hats, thank everyone for the ride, and leave with integrity."

Kisstory: the cycle continues . . .

SINGLES

Reviewed by PHIL WILDING

BON JOVI: 'Born To Be My Baby' (Phonogram)

We have a wild, slightly dotty Spaniard in our Ad department called Lil. No, I don't know why. She claims that she's the sort of girl who should be cleaning Jon's tubes. No, I don't know what that means, but it might inspire him to release better than this dross. He, sorry, they, are falling into an abyss; the 'New Jersey' album has at least five very good songs, but this is not one of them. There's a Springsteen impersonator in there somewhere, a piece of something off the last album, and another video that will have the entire band jumping up and down on a stage somewhere.

Bon Jovi were once most promising. Perhaps they've contracted the same thing that Ratt and Poison have got? Sad.

ANGRY ANDERSON: 'Suddenly (The Wedding Theme From Neighbours)' (Food For Thought)

The Angry Anderson I remember had a bald head, chipped teeth and more (tattooed) colours on his body than you could shake a rusty needle at. His band, Rose Tattoo, were once a great rock 'n' roll outfit; tighter than the proverbial duck's bottom, harder than a motorway smash, stronger than a gallon of chilled Blue Label Smirnoff. They had everything with their bratty guitars and their hard stares. But this is a sad day for singles and Australians everywhere. He should have stuck to acting, he should have stuck to the studio floor. Even the flip-side stinks. Angry isn't any more; he's become Chris De Burgh with stilts and a full orchestra.

STATUS QUO: 'Burning Bridges (On And Off And On Again)' (Phonogram)

They have Mike Tyson on the cover and a sticker telling you that 'Whatever You Want' is on the B-side. Someone obviously has little faith in the latest (burnt) offering from the Genial family. It's not at all surprising, you will only need to hear this once and you'll understand why a marketing manager somewhere is hitting the bottle. I never believed they could be *this* bad. They were once the icon of denim clad unwashed young chaps everywhere. They are now Radio One's prime time rock act. I feel insulted. Go choke, I hate this, I hate this, I hate it. BLEUGH, BARF, UGH. Not good.

SORE THROAT: 'Sweden' (All Shit Noise)

Anyone who has a band member called 'Rancid Trout' is fine with me. Anyone who puts Play Loud Or F**k Off on their label is also fine with me, and anyone who starts a song with some bit-part actor stating that "They led him to a stake and castrated him with a machete and then they ate his genitals" is, you guessed it, a very good friend of mine.

Sore Throat have all of this and more. They have 'songs' all of three seconds long and they don't like Billy Milano, DRI, Music For Nations and money generally. It's damned entertaining for about 30 seconds, which is around 10 songs, so I guess that means I'd like the album.

CINDERELLA: 'Falling Apart At The Seams' (Phonogram)

They give no credit for 'Bad Seamstress Blues' sitting snugly at the beginning of this, but it's there all the same. Which means that Tom Keifer gets to tread glass all the way to the mic and grunt "Let's go boys" before the whole crushing machine starts rolling. His voice climbs up and the listener backs down. The chorus takes chunks and the guitar takes no prisoners.

It's difficult to believe this could sit next to some of the extremely icky stuff that shrouds the rest of the album, but if you only pick up on one piece of Cinderella's '. . . Winter', then let it be this.

HUEY LEWIS AND THE NEWS: 'World To Me' (Chrysalis)

Huey used to possess a massive sense of FUN. I once travelled from Wales to see him play in London. I spent that night sleeping on Cardiff station, but it was worth it. Boy, back then Huey and his band were hungry. Were. But this new single is flat, limp and weighed down with dripping sentiment. Huey should head back to his clear melodies and sense of humour.

REKORDZ

K: Kakk! KK: Khronik! KKK: Kapable! KKKK: Kerrackin'! KKKKK: Kataklysmik!

GUNS N' ROSES
'Lies! The Sex, The Drugs, The Violence, The Shocking Truth'
(Geffen WX218)
KKKK

FLAPPING! YES, that's what the good folk at Guns N' Roses' record company were doing when it came to releasing a tape of 'Lies! The Sex, The Drugs, The Violence, The Shocking Truth' to the good-natured rock 'n' roll folk here at *Kerrang!* .

"We are truly distressed at the prospect of this new long playing disc being viewed as the next GN'R album proper," said a spokesperson, uneasily yanking at the black tie which dangled around his freshly starched white collar.

Well no f**king worries, me old son.

I mean, don't want to blow our own trumpets or anything, but we were raving and rising to the bait of Guns N' Roses' indie debut 'Live. . .Like A Suicide' way, way before you guys had tempted the band to scrawl their signatures on your contract!

So yeah, we know that the first side of 'Lies. . .' contains the four tracks present on that debut disc, and we've also sussed that the flip features some odds and sods that the band have slapped down before commencing work on the next GN'R album proper! Clever buggers, ain't we?!

So with that lot cleared up, what are we supposed to make of all this?

Well, like Axl himself advised during 'Used To Love Her', we should *'take it for what it is'*, a taster for those of us who can't get enough of the most happening rock 'n' roll band of the moment. And while I fully accept that 'Lies. . .' might not exactly fit in with the idea of what people think Guns N' Roses are (some people at *Kerrang!* can't stand the new material), for my money it's an essential curio and ample proof that the band are prepared to detonate anybody's theories as to what they should be!

GN'R, in case you've missed the point, are not a Heavy Metal band. They're a rock 'n' roll outfit and that means that they've got the freedom of movement to explore any territory on the r'n'r map without fear of falling flat on their arses. 'Lies. . .' is thus a fascinating insight into what a brilliant, unrestricted act Guns N' Roses can be. 'Appetite For Destruction' portrayed a huge chunk of what they're about. Now 'Lies. . .' follows up with the sucker punch and fills in the edges of the picture quite effortlessly.

So what have we got? Well, there are two old originals, 'Reckless Life' and 'Move To The City'. Both prove that the boys always had it, the former clattering along like an express train heading off the rails, the latter showing sass of Aerosmith proportions.

The other live numbers show where the urge to get up and do it came from. Rose Tattoo's 'Nice Boys' and Aerosmith's 'Mama Kin' get the roughshod Roses treatment and hit home hard and low. We're talking down in the gutter here.

And over on the flip? Check the change of mood, four acoustically dominated numbers that owe one hell of a lot to those original bad boys the Stones. Slash and Izzy strum out some lost and lonesome riffs while Axl holds the whole bit down, creating a different lyrical atmosphere for each number. Ain't the girls just gonna want to mother him to death when he opens 'Patience' with, *'Shed a tear cos I'm missing you'*? Ain't we all gonna laugh at the horror schlock of 'Used To Love Her (But I Had To Kill Her)', and of course we're all gonna be well aware that Axl is still a bad mother, cursing like a trooper on an acoustic version of 'You're Crazy'.

And then there's 'One In A Million' to close proceedings, certainly the most controversial track on the album. In my opinion it's the best song on offer here, a bitter attack on people who try to constrain the Guns N' Roses lifestyle that's made all the more potent for its restrained chord work.

There's some strong stuff in this one that might shock some people: *'Immigrants and faggots, they make no sense to me/They come to our country, and think they do as they please/Like start some mini Iran, or spread some f**king disease'*. Make of that what you will, but Guns N' Roses didn't form to be liked. They formed cos they had something burning in them that they had to let out.

Believe me, that fire still burns bright and strong!

HOWARD JOHNSON

SHOCK ROCK

GUNS N' ROSES: keepin' the fire burning

JOSHUA
'Intense Defence'
(RCA/BMG Advance Tape)
KKKK½

THOSE OF you with a keen ear for melody will no doubt already be familiar with much of Joshua's work.

Crashing onto the scene in 1982 with a mini LP, Joshua made a major impact as a bright new flash guitar player with an equally keen ear for majestic melody.

By 1985 he had assembled the basis of a fine band and recorded the simply fabulous 'Surrender' LP.

More recently he split from his backing band (who later resurfaced as Shout) only to recruit equally fine musicians in vocalist Bob Rock (ex-Impellitteri) and bassist Billy Greer (ex-Streets). Signed to RCA, Joshua flew to Germany and recorded this, his third album, at the world famous Dierks studios in Cologne.

Frankly, the first time I heard this record I couldn't believe my ears. I knew Joshua was a great player but I wasn't so convinced he could write world class songs. However, from the moment 'Intense Defence' boomed from the speakers I was blown into utter heaven. Imagine the thick, rich sound of someone like Boston circa their debut album, but then roughed over a little by, er, Ronnie James Dio *and* also boasting great hooks and would-be hits!

Ushered in with a real sense of majesty, the music on this album has been constructed with big arenas and huge stadiums in mind. Colossal powerchords nudge shoulders with soaring vocals and triumphant keyboards to create the ultimate weapon in the battle of the riff wars.

Best track? Very hard to decide actually, but let's opt for the pomp and pretention of 'Crying Out For Love' or the warmth and intimacy of 'Stand Alone', stranded between Journey and Shooting Star.

Make no mistakes, this is a great record, right up there with the Giuffrias and Night Rangers of this world.

All you have to do is purchase a copy and your life will be complete.

DEREK OLIVER

DUMPY'S RUSTY NUTS
'Firkin Well Live (Somewhere Else In England)'
(Razor RAZD 39)
KKKK¾

I THINK it was Jon Hotten who peered at me over his desk and said, "The only reason he does live albums is because he can't afford studio time". Which is possibly true, but Dumpy and his Nuts out of a live setting? Highly implausible. Some things should not be.

Whereas your average rock band heads for New York or the heart of Japan or London to unleash its live renderings onto vinyl, Dumpy and his friends – Mick Karton on drums and Alan Davey on bass – choose the exotic climes of the Fleece And Firkin in Bristol. Budowhat? Madison Square Who?

Which says a lot about this earthy, rumbustious blues headcase. I popped my head around the Marquee door the other evening to be confronted by a predominantly crazed male horde shouting 'F**k!' to order. He really does work a crowd.

And without frills or over-substantial flourishes, they fill this double album with 'Box Hill Or Bust', 'Just For Kicks', 'Flying On Two Wheels', 'Wee Wee Baby', 'Silver Machine' . . . you know how the list goes, or you should at least have an inkling by now.

It was once pondered that Dumpy could have taken his unique brand of biker rock all the way to the Hammersmith Odeon. Those days and thoughts are now long gone, but if you do feel the need for a leather-clad, beer-bellied hog party in your front room this Christmas, then this is the one. Dumpy Dunnell; the original party animal.

PHIL WILDING

KRUIZ
'Kruiz'
(WEA 2438691)
KKKK

IN THE darker reaches of my record collection, amongst the tons of European Metal albums I no longer play, lies a sole Russian release from a power trio by the name of Kruiz. On a state-owned label, their debut album is a mish-mash of Thrash and Mötley Crüe-like riffs, the brilliance of guitarist Valeri Gaina being the record's only bright point.

But lo, knock me down with the might of the Red Army, the buggers have been snapped up by WEA for their first assault on the Western music world – the first Russian rock band, to my memory, to release product on such a label.

And they've certainly improved since the release of that LP gathering dust in my cupboard. With, no doubt, plenty of help from WEA, Kruiz have mixed up a peach of a record with an impressive production and strong songs. Metal from behind the Iron Curtain has never sounded this good before.

A Giuffria-like orchestrated intro makes way for bludgeoning bouts of Metallica-esque guitar and atomic drumming that's titled 'Knight On The Road'. This is only the beginning.

Speed Metal fans beware! Kruiz take no prisoners. Anthrax influences abound within the thundering pace of 'Brave New World' where Gaina finds incredible surges of power from within his instrument, whilst 'Possessed' is likely to become a real Thrash classic as there's plenty of Metallica and Exodus hints and tricks evident.

There's only one naff cut on the entire album, the juvenile rantings of 'Heaviest In Town', it being far too puke-inducing for me to suffer a second time. This aside, Kruiz have delivered a fine album. I wonder how the American market, notoriously anti-Soviet, will take to 'em?!

DAVE REYNOLDS

ROCKIT!

HANOI ROCKS
'The Best Of Hanoi Rocks'
(Lick LIC CD8)
KKKK½

I WONDER how many Hanoi Rocks compilations (and there've been a few) have been given reviews which have started with the weepy phrase, 'I remember the first time I saw. . .', then have sashayed off into a glowing retrospective on the band. How many have *you* read that went like that?

Well here's another one *suckerrrzzz!!!*

Hanoi Rocks were special. If you saw them you know that, if you didn't here's another chance to find out. Best of all, here's your first ever chance to find out in glorious hi-fidelity Compact Disc format. Not that the Hanois were ever smooth or slickly produced – quite the opposite of course – but now at least you can rediscover what 'Back To Mystery City' sounded like *before* it got scratched to buggery on that wild, wild night when things got a little weird and you trashed your darkened living room dancing around on the furniture. . .

For the record (well, CD) this is a 60-minute-plus version of the LP put out under the same title in 1985, but *without* any 'Two Steps From The Move' material, or any of the obscurities. Shame.

The facts: 15 tracks, two from 'Bangkok Shocks, Saigon Shakes', three from 'Oriental Beat', a pair off 'Self Destruction Blues', four from 'Back To Mystery City' and the balance (live) from 'All Those Wasted Years'.

For all its omissions I still award four-and-a-half Ks coz of the strength of the material and the memories. I might even go out and buy a CD player and organise another wild, wild night.

NEIL JEFFRIES

HANOI ROCKS: providing the soundtrack for another Jeffries-style wild, wild night

220 VOLT
'Eye To Eye'
(CBS 460906 1)
KK½

REMEMBER EUROPE? I sure as hell do! I was the cretin who said he'd eat his hat if the unmitigated tripe of 'The Final Countdown' became the next big thing! Shows how much I know about this rock critique game, huh?

Anyhow, I'm not going to make the same mistake with 220 Volt, no siree. These 'ere squeaky clean Swedes obviously have every intention of following in the footsteps and hairstyles of Joey Tempest and his merry band of nice boys! What is it in the air up there that seems to neuter anything remotely decadent in a rock band?

I mean, how many more times can people get away with producing titles such as 'I'm On Fire', 'Beat Of A Heart', 'Eye To Eye' and 'Love Is All You Need'? Were they written by a man or by some great corporate music business computer? Sorry to offend all you fans of this 'almost rock', but it's just as corporate as your Stock, Aitken and Waterman pop.

'Eye To Eye' actually irritates me with its very consistency. You've got your two kinds of songs here: the mid-paced 'almost rocker' and the full ballad. The attempts at the latter descend into horribly puffy sentimental claptrap. 'Love Is All You Need' and 'Still In Love' are delivered in a manner which I find about as genuine and authentic as Gene Simmons' infamous syrup! Still, legions of 14-year-old girls will drown in a welter of tears.

So why the almost respectable K-rating? Well, because you can't fault the band as being a bunch of untalented cretins. Far from it. The guys can all play and sing as well as the next man and Del-Boy will probably say it's one of the greatest records he's ever clapped ears on, but surely we have a right to demand something that's a whole lot more challenging and adventurous than this! I look for character in a band and 220 Volt are faceless in the extreme.

HOWARD JOHNSON

DR KNOW
'Wreckage In Flesh'
(Metal Blade 72240-1 import)
KK¾

DR KNOW'S Kyle Toucher has long held one of the most distinctive vocal/guitar attacks in virtually all of LA speedcore. A long-lived outfit, their searing debut 'Plug In Jesus' spiced up a roaring Hardcore wallop with a decidedly 'Master Of Reality' meets pure '82 garage core approach. Much the same for their 1986 follow-up, 'This Island Earth', a somewhat more Metallicized effort. Unfortunately, Toucher found himself in a decidedly unenviable position, forced to replace bassist Ismael Hernandez and drummer Rick Heller.

Sabbath inclinations prove the outfit's downfall. There's a reasonable cover of 'Into The Void', though the 10-minute epic 'City Wheels' doesn't have the Metallica power or flair to justify its length. A logical enough direction, considering their influence. Dr Know aren't quite yet ready to enter the Candlemass/St Vitus/Trouble alcohol-induced Osbourne-patented school of self-pity.

Predominantly a transition effort for the LA outfit, attempting to assume a new identity following recent membership additions. Somewhat of a disappointment, though far from a wreckage.

MIKE GITTER

PSYCHO
'You Love Us . . . You Hate Us . . . Fk Off'**
(Ax/ction Records Act09 import)
KK

AN INTERESTING proposition. Where the bulk of UK Hardcore Thrashers *à la* Heresy, Ripchord and the Stupids tend to grasp influence and inspiration from their US counterparts, here's a US Thrash-pack intent on doing exactly the opposite.

Almost seems like something's gotten lost in the translation, these Boston Thrashers trading in American Hardcore roots for a decidedly Napalm Death influence. Well, that's probably far from the wisest move considering Psycho aren't about to break any new ground in the "faster than thou" sweepstakes.

A long-lived outfit, their sound has progressed from '77 punk inclined bellicosity to hook-laden Hardcore to their latter-day atonal barrage. Probably not a move in the right direction, considering the limited playing ability of bassist/screamer Ed Lynch and drummer Charlie Infection. Johnny X's minimalist axemanship rings with an enticingly garagey tone, sparsely eeking out a limited repertoire of leads.

Thoroughly muffled production remains an intrinsic drawback, Psycho's latest challenging the like of the highly inspirational Napalm Death 'Scum' LP in classic inaudibility. An interesting goodwill exchange, Psycho would be best advised to keep their influence decidedly Stateside.MIKE GITTER

KOMPILATION KARNIVAL

JOURNEY'S STEVE Perry, Jonathan Cain and Neal Schon (above left); Aerosmith's Joe Perry and Steven Tyler (above right): rock's wimpiest and sleaziest crankin' out the compilations

AEROSMITH
'Gems'
(Columbia FC44487 import)
K for the idea
KKKKK for the music
(Naturally!)

COLUMBIA AND the Leber/Krebs organisation really are milking our fave sassy boys for every damn penny, aren't they? First they go and put out the two 'Classics Live' albums, then the 'Video Scrapboook' and now this, a compilation of various 'gems' from the Aerosmith back catalogue with the addition of the previously unreleased studio version of 'Chip Away The Stone'. (In days of old this track appeared in live format on the 'Live Bootleg' album.)

From 'Get Your Wings' comes 'Lord Of The Thighs'; 'Adam's Apple' and 'Round And Round' from 'Toys In The Attic'; 'Lick And A Promise', 'Rats In The Cellar' and 'Nobody's Fault' (a real classic of a 'Smith song) have all been nicked from the 'Rocks' LP; plus we get one song apiece from 'Draw The Line' ('Critical Mass'), 'Live Bootleg' ('Train Kept A Rollin''), 'Night In The Ruts' ('No Surprize' – with its memorable line, *'Vaccinate your ass with a phonograph needle'!),* 'Rock In A Hard Place' (the wonderful 'Jailbait') and the beautifully raw debut album ('Mama Kin').

I should imagine that it's a really hard job compiling an album full of 'gems'; after all, they've missed out the likes of 'Pandora's Box', 'One Way Street' and 'Uncle Salty' – some of my faves – but that doesn't mean this record should be slagged.

Far and away the best cash-in job since Richie Ranno made a bit of (deserved) money releasing all those Starz live and demo albums! DAVE REYNOLDS

JOURNEY
'Greatest Hits'
(Columbia OC 44493 import)
KKKKK

WELL IT had to be released sooner or later didn't it! But what are they trying to tell us? Are we to take this as a final offering, a conceptual full stop, or is it just a neat way of saying, 'Hey folks, here's the big hits package for the time being and we'll see yer sometime soon'? No one, it appears, knows for sure what the answer is; not the band, not vocalist Steve Perry, not their management.

Amazingly, Journey never had a hit single, or a hit album for that matter, in the UK so the title of the album isn't particularly relevant to the British market. In America Journey were an entirely different proposition, notching up a string of classic hits year in year out. 'Escape' alone produced at least three Top 10 singles, so you should get some idea that we're talking mega success here rather than a trickle of would-be chartbusters.

In Steve Perry they have arguably the world's greatest warbler, Neal Schon has been festooned with the axemaster supreme title for years, and keyboard man Jonathan Cain has it in his gorgeous head to write some of the greatest melody lines possible. Pad that essential nucleus out with various drummers and bassists along the way and you've got the definitive hit machine.

There's an amazing 15 songs squashed onto this record, from the quasi-perfect keyboard-orientated pop of 'Don't Stop Believin'' through the guitar-fuelled crunch of 'Any Way You Want It' to the soul slick 'Girl Can't Help It'. Then add to that a track or two half-inched from every Journey LP from 'Infinity' onwards, including two movie soundtrack hits that have never before been included on a Journey album. 'Only The Young', the first, moves along at a swift pace aided by dense syrupy guitar from Schon, whilst 'Ask The Lonely' is slightly heavier, and made madly danceable by Jonathan Cain's hectic keyboard support.

A great and well researched release which only serves to make one wish for the reformation of Journey to come just that little bit sooner. DEREK OLIVER

GANG GREEN
'I81B4U'
(Roadrunner RR95001)
KKKK

I'M SHORIN' up the house, lead linin' the walls, reinforcin' the budgie's bidet, blackin' out the windows, shelvin' all sharp objects (except my tongue) and gettin' in the Bud. Why? Because it's time to get Gang Greenied! And like any spermicidal maniac worth his salty taste I'm taking Goddamn precautions!

Oh shit, I'll admit it – I love this band. Attitude wise they're pure Hardcore cos it's *not* all serious, political, eyebrows-meeting-in-the-middle stuff. It's also about havin' *fun* and not taking yourself too seriously with the old word games – talkin' of which, you can actually hear them on 'I81B4U', which is unheard of in Hardcore!

But the *music*. Gang Green have mutated their Speedcore origins into something immense and this particular mini goblet brimmeth over with a concoction of blindingly powerful Metal-induced, still born, punk reared, rock 'n' fuggin' roll!

'Put Her On Top' starts it all (though the final track listing may change somewhat), and you get superb racing riffs, great Moshin' choruses and guitars that stream out like a thousand congested sinuses all pulling the plug at once! 'Cum In You' follows and it's special. I tell you, this is a dance flavoured ditty with a high bopability quotient! They may be based in Boston but 'CIY' did some multi-grade motorin' all the way to the Mid West, pulling on a pair of tattered jeans and a battered Telecaster along the way. It's rock 'n' roll time – get my shades and tennis-racquet!

'Bartender', as you might guess, is a degenerate hellhound, gargling Bud and boasting the best chorus on the album: '*We want beer and we want it cold!*'. Of course you do! 'Rent' is the final and fastest of the five tracks. The most 'Hardcorian', it deals with not wanting to pay up, but 'Lost (Last?) Chapter' is the best. It has everything – steamin' drums, involuntary pathos (?!), guitars hard and stark as a Nebraskan skyline, and melody to burn!

'I81B4U' is accessible to anyone who loves it hard, fast(ish) and heavy. I drank this album and it left me drained, licking the sides of the glass, putting my tongue in the dregs of its bottom and wanting more! And that's why it loses a K – because I'm a miserable git who needed a *whole* album and not a meagre mini! But hey! This group are Bud-ding superstars and if they ever toured there's nothing I'd like to catch more than a dose of festering Gang Green! JOHN DUKE

FRANK ZAPPA
'You Can't Do That On Stage Anymore Volume Two (The Helsinki Concert)'
(Zappa Records CDD ZAP9)
KKKK

NUMBER TWO in a series that will eventually screech to a halt after 13 live hours of various Zappa band incarnations have been committed to tape, vinyl and those odd silver discs. Whereas Volume One was culled from various venues, including an airport lounge, and over a number of years, Volume Two, such as the full title implies, is one September night in 1974 in a hall in Helsinki.

And if you do decide to descend on this live stomp? For your money it clocks in at over two hours, has some of the finest musicians in any sphere of the rock world, George Duke and Chester Thompson being two of the most instantly notable, and carries a hatful of ideas all stamped with the instantly identifiable Zappa trademarks; needle-sharp satire, a fusion of jazz, rock and funk, and no less than five tracks never before released.

Needless to say, Zappaphiles will no doubt have the majority of this collection on bootleg, but for remastered quality it's unbeatable. And if you are unaware of the man's meanderings, then take a moment or two to check out the slightly more accessible 'Joe's Garage (Act 1)' or selections from 'You Are What You Is' – I can reassure you that you'll be only too eager to move on and attempt to sift through the mountain of material that is available.

It's not a release for the uninitiated, but if it helps to elevate Zappa in the rock world to more than the man who discovered Steve Vai then it'll be a help. Anyone who can title songs 'The Idiot Bastard Son' and 'Don't You Ever Wash That Thing?' deserves something more, even if only it's your respect. PHIL WILDING

HEXENHAUS
'A Tribute To Insanity'
(Active LP6)
KKKK½

RISING FROM the ashes of dumbo Metal losers Manninya like the proverbial phoenix, Hexenhaus, featuring former Candlemass guitarist Mike Wead, head the latest Scandinavian invasion. They've only been together since April this year but no sooner had they shopped some tapes around than they were inking a deal with Active Records, the label who already have Candlemass and Artch on their books.

The record actually surprised me a great deal because I really wasn't expecting the band to be quite so good – I'd expected just another Thrash outfit going nowhere fast. That all changed as soon as Hexenhaus (or Hector's House as some like to call them) launched directly from the predictably safe pad of a doomy intro tape into a welter of thudding riffs and devilish crashing Thrash. The band's style, excellent production job (by the band themselves with assistance from Candlemass' Leif Edling) and subtle time changes left me speechless.

Throughout the album the listener is drawn into its web by intricate guitar playing from Wead and his partner in crime Rick Meister; indeed, some of it could be considered on a par with that master of widdly-widdly axe wielding Yngwie Malmsteen! Look, I don't lie! And each track reeks of mystical atmosphere, especially the lengthy and complex 'As Darkness Falls', a million-and-a-bit-part epic of mega proportions. Mercyful Fate on Ecstasy.

It's damn obvious that Hector's House have put an awful lot of time and effort into making this album and they don't put a foot wrong at all. Really, the album's a blinder. From the biting, Thrashy 'Incubus' to the 'Possessed (with melody) bumps into Exodus on a dark night out with Celtic Frost' tones of 'Death Walks Among Us' (doesn't that title instantly conjure up Monty Python-style images?!) and 'Dead And Restless', this LP is precision mayhem all the way. Buy AND die!!

DAVE REYNOLDS

YOUTH OF TODAY
'We're Not In This Alone!'
(Funhouse FH 12-0124/SPV 08-6413)
KKK½

NEW YORK, for many, is a callous lump of iron and steel glaring out from America's East Coast. There ain't no love in the heart of this city, rather a daily fight for survival that has spawned an extremely fertile Hardcore bridgehead. In '88 it's currently graduatin' a second generation of young, energetic, positive minded 'Core cohorts who are kickin' out and about the earlier scene of '80/'83, where dust and booze had not only minds but fists flying.

Youth Of Today form a part of this second coming and are busy thrustin' a 'straight-edged' knife into fat, seamed, bellies. Those Xs ain't kisses, baby! It's a big suckin' 'NO!' to drink, drugs, violence and – meat!

Formed outta Violent Children and Reflex From Pain, the band deliver solid Hardcore, simple 'n' fast, short 'n' sweet. It's probably floggin' a decomposin' horsey to berate the inaudible vocals, but a lyric sheet is necessary to appreciate the attacks on racism, ignorance and social conditioning.

What elevates the more mundane material is their mountainous belief and sincerity. They really mean it, and I really mean it when I tell you that great lumps of empathy are liable to tumble off furrowed brows when Youth Of Today's barbaric harmony of terse words and forceful noize *does* mesh, as on 'Potential Friends' and 'Keep It Up'. There are others. 'Fire Still Burns' kicks arse, 'Slow Down' takes a musical truncheon on a tour of your privates, while 'Wake Up And Live' and 'Live Free' are fine songs.

Fervent and opinionated, it is to the group's credit that they are willing to blow hot 'n' cold within the confines of pure Hardcore, which by definition is limited. 'WNITA' is 20 minutes (?) of pumping iron, building up idealistic muscle, slothing off pretentious fat, and streamlinin' a musical shape that's hard, fast and good to its mother.

JOHN DUKE

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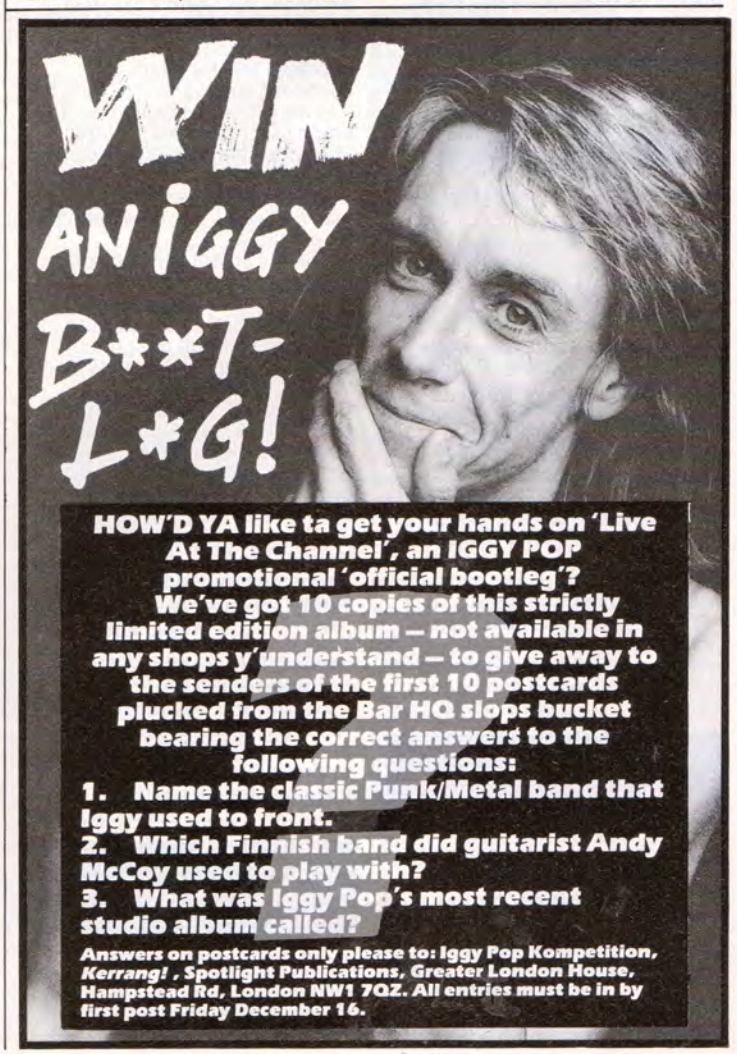

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PRAISE THE LOUD

Critically-acclaimed blues 'n' boogie guitarist MICHAEL KATON, currently kicking up a storm on a UK club tour, may or may not be the next big thing. Either way, the man himself (pictured right) doesn't seem to care. Just give him a barroom, a guitar, a coupla hundred people and a paycheck and. . .he's happy. "All this hero worship is bullshit, man!" he growls. "You just play, OK? It's rock 'n' roll. There ain't no mystery, y'know?" PAUL HENDERSON gets the plain facts

"WHAT HAVE I been doin' since I was last written about in *Kerrang!*? I've just been playing bars back home – honky-tonkin', man. Places that hold a few hundred people."

A sentence or two into our conversation, Michael Katon cocks his head to one side, his attention turned towards the jukebox in the pub playing 'Green Green Grass Of Home'.

"Is that Tom Jones? That's an old hillbilly song, man. A friend of mine's mother – a hillbilly piano player – used to do this song. That's where I first heard it. Great song, man. . .

"There's a bad Motherf**ker right there – Tom Jones. Ever heard him do any rock 'n' roll? Blues an' stuff? Sings his ass off!"

I hadn't heard the swivel-hipped one doing anything other than his chart biggies, but I mention that ol' Tom was recently back in the game, racking up some chart action with a cover of a Prince song, 'Kiss'.

"Yeah? Oh, I haven't heard that yet, man. Prince? I dunno . . . I hate that f**kin' faggot shit, y'know?! There's no reason he has to do the shit he does – he's good enough."

Michael Katon's good enough, too. He's good enough to carve a significant niche for himself alongside some of the other blues guitar players who are resurrecting a long-dormant style by playing it loud and playing with energy, drive and power – but also retaining the all-important central core of keeping it coming from the heart.

In the hands of somebody like Katon, a few bluesy licks can turn into a series of razor cuts that get deep under the flesh.

HE'S IN THE country to play his first series of club dates here, a visit prompted by the tremendous critical response to import copies of his second (which is also the current) album, 'Proud To Be Loud'.

If the LP is anything to go by, these gigs should be high priority for anyone who gets off on the bluesy wail of an electric guitar on heat in the hands of someone who has intimate knowledge of its erogenous zones.

Katon himself is already chomping on the bit.

"If anyone who comes to see me has been listening to the record at all," says Michael Katon, drawling in true bluesman fashion, "they'll know the words better than me! The words to a song, to me, are just somethin' you gotta put in there, and then get the f**kin' shit out of the way so that I can wail on my guitar!

"My band call me 'Michael Katon – king of the one-verse song'! I'll get up there and sing the same f**kin' verse over and over again – just get it out of the f**kin' way! I'm into the *sound*, man, the *feel*, the *sound*, the *beat*. I don't give a f**k about words – let Bob Dylan worry about that shit!

"I'm just into music to have a good time. I don't play no slow songs – the blues song on the album is just an excuse to play some guitar. I had to sit down and make up some words that sounded like a sad blues song!"

I presume, then (and especially as Katon regularly plays sets of four or five hours duration – that's a lotta songs!), that the live versions of songs have extended guitar solos packed into them rather than simply being played as per the records?

"F**k, *yeah!* Are you *kidding*, man? The band gets pissed off, and I don't blame 'em! I mean how'd you like to be the f**kin' drummer back there beating your ass off waiting for me to finish!

"See, to us over in the States, playing is *work* – it's a *job*, man. The thing is that we can drink and talk to pretty women and shit like that while we're doing our job! But it's still a job. Over here, from what I've seen, it's more like fun. You got people to carry your shit around for you and all these people working for you and stuff.

"We do everything ourselves, man. We carry our f**kin' PA and we set the shit up. If I bust a f**kin' string in the middle of a song, I *change* it in the middle of the song – turn round and say, 'Hey, man. Drum solo!' Or tell the other guitar to go ahead. Or, 'Bass solo!' Takes me a couple of minutes, then I'll come back in and jam some more."

DO PEOPLE ever not like your stuff? Somehow, blues/R'N'B has an immensely wide appeal, no matter what other kinds of music people listen to.

"Usually when I play, people seem to like it. I mean, it's rock 'n' roll, and regular, working class people seem to like this stuff, y'know? In America old hillbilly rednecks like it, kids like it . . . it's honest music.

"I've had people tell me I'm too loud – that's why I wrote that song 'Proud To Be Loud'. I wrote that the day after I quit playing at this club, man. The whole bar loves us, and the club owner comes up and says, 'You guys are too loud, man'. It's always club owners. They're just frustrated musicians on a power trip.

"But you'd have to be outta your mind to own a club anyway, right? At least in America – putting up with all the assholes! In America there's a T-shirt that says 'Instant Asshole. Just Add Alcohol'!"

Michael Katon might never be a guitar superstar.

For one thing, he is most definitely not in the business of self promotion. Even most of the front-page regulars are always eager to portray themselves in the best possible light, mouth off about the last/next mega-grossing tour and rattle off sales figures for their product from every territory on the globe. Column inches in the shape of juicy quotes are willingly supplied to push home the image, reinforcing the view that whoever is doing the talking is the current (or, failing that, the *next*) 'big thing'.

This Michael bluesman, on the other hand, who is perplexed as to why anyone should want to write about him in a magazine at all, let alone splash his face on the cover of *Kerrang!* ("Why am I on there rather than Johnny Winter, man?"), has little truck with the idea of giving the 'right' answers.

"All this rock 'n' roll hero worship is bullshit, man! It makes me sick. The way I look at it is this. Where I live, it's working class people – farmers, factory workers . . . I look at one of those guys maybe building a house or something, and I think, wow, man, that's a f**kin' *art*. So why am I any better than those guys? I don't feel that I am. I do my job, I learned how to play guitar; they learned how to pound nails or design something or . . . What about someone who's a really good mechanic!?

"When I get off the stage I like to go out in the Goddamn bar and talk to people. It's like just to let them know that I don't think I'm any better than they are, y'know? It's like, I entertain you guys tonight, but tomorrow you might be fixing my car, or building my house, or you might be my doctor, man. Or what about some doctor who finds a cure for a disease? The guy that found a vaccine for polio, why don't they worship *him*, man? Y'know?

"You see all these guys posing – they've got their tattoos and all that shit. What about these guys that go up in the Space Shuttle? *There's* some motherf**kers with some *balls*, man!"

BUT, AND ALTHOUGH it's over 20 years since he first started learning to write beautiful, bluesy lines out of a guitar (see *Kerrang!* issue 179 for the lowdown) for any audience that would care to listen to him, Michael Katon could well be heading for just the kind of adulation and hero-worship he's so critical of.

Michael Katon has now reached the point, with this year's 'Proud To Be Loud' album, where people *do* want to talk to him – whether or not he's interested in talking to them.

For him, the interview game has only just started. He's not at all comfortable with it (and it shows – his attention span is at times minimal) but he's making a valiant effort.

"Everything I've got to say," he will happily tell you, "is said when you see me play, y'know?"

Briefly, the Michael Katon story is one of a regular guy who grew up in Michigan, listening to blues and Country & Western and giving the bulk of the burgeoning pop music of the time a suitably wide berth.

"I'd *sometimes* hear some of that stuff on the radio that was good. I hated the f**kin' Beatles – they weren't hard enough. But the Stones were good."

From a love of listening to the best of this emotive, no-frills music – 'honest' music – it was a short step from being just a listener and lover to also playing music himself, and from '65 onwards Katon could be found in any one of a thousand or more bars and watering holes – playing for anyone who would

KONTINUEZ PAGE 26

Pic Ray Palmer

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MIDLAND
The Listening Bank

FROM PAGE 22

listen, for as long as they wanted to hear him, for whatever rewards they were prepared to give him.

It's called 'paying your dues', man. And it sho' 'nuff don't happen much no more.

In these days of 'instant' success, it's worth noting that it took Michael Katon up until three years ago to release his first album, 'Boogie All Over Your Head', on his own Wild Ass Records label.

And although recording was never his priority, you would expect that the critical acclaim heaped upon his second album, this year's 'Proud To Be Loud' (out soon on Loop Records), would have made him wish he'd cut into the vinyl game a little sooner.

With music blaring from a jukebox on one side and a bunch of screaming kids on the other ("Shit, man – reminds me too much of home!"), he ponders the question while demonstrating the finer details of a Chuck Berry riff on a severely battered but still prized Fender Stratocaster.

He stops in mid-riff, with the strings still bent upwards:

"I f**kin' hate recording, man," he rasps. "It's sterile, y'know? To me, recording ought to be in a bar or something, with people there. You bring your Goddamn microphone down, *one* f**kin' microphone, hanging over the Goddamn band, and you *play*.

"'Proud To Be Loud' took – in actual recording time – probably a week or two. My first album took two days! 12 songs."

A far cry from Def Leppard and Scorpions-style recording schedules, I mention.

"Yeah. And they still sound shit, right?!

"It's funny. A lot of these bands – Heavy Metal superstars . . . anybody. You put 'em in a f**kin' bar, with a hundred people sitting there, give 'em each a Fender amp and a Goddamn guitar, and a Shure Vocalmaster PA system to sing through – let's see what the f**k they can do then!

"You go down to Chicago, man, to the blues bars, and that's what they've got – Goddamn 50 watt PA system, small amps, drums ain't miked . . . Those motherf**kers are blasting enough to put a chill down your back!

"The thing about blues, man, is . . . I mean you don't have no make-up and clothes and stuff to hide behind. It's like, you take your f**kin' dick out, lay it on the Goddamn table, let everybody look at it, turn it over . . . Y'know what I'm saying? *That's* what f**kin' *blues* is!"

MICHAEL KATON: "I heard that Guns N' Roses song on the radio. They sound like some bar band from Michigan! That ain't Heavy Metal, man. Know what I mean?"

Pic Ray Palmer

I decided that kind of behaviour might not go down too well in a smart North London pub, and quickly changed the subject.

I ENQUIRED HOW well his first album sold, and all I received from him was a shrug of the shoulders and an honest, "Dunno!".

I enquired how the current album is doing in America, where it's been out for much of the year, and the answer extends to slightly longer, "I dunno! I mean, I guess so!"

Michael Katon, I suggest, judging from what appears to be total disregard for how his record is selling, is obviously not interested in money.

"Yeah, I *am* interested in money," he counters. "It sure would be nice to have a lot of money, but if I can eat every day, and go play and have a few beers, then I'm happy. I've played for free, just to be able to play. As long as they give me a few beers, and I can play – and they don't f**k with me an' tell me to turn down! – then I'm fine.

"I got a wife, a few kids, a house, a coupla cars and all this shit, and I gotta pay for it, so obviously I'd like to get some money. And I look around and see other people making a lotta money for doing jack shit, and I start to think maybe I oughta be getting paid for this!

"I told a club owner, 'It took me 20 years to learn how to do this shit I'm doin', and I could learn your f**kin' job in six weeks!' Ain't that right? Hope so, sounded good anyhow!"

Does blues and R'N'B still show through in much of today's Heavy Metal – particularly guitarists – which still has its roots in those threads of music whether people care to admit it or not?

"Not nowadays. I can't think of a Heavy Metal player that's got anything to do with blues. But I don't know what your definition of 'Heavy Metal' is. To me, Jimi Hendrix live is Heavy Metal. An' there ain't nobody that's been badder yet – 'cept for Jerry Lee Lewis!

"I mean, these guys saying they're Heavy Metal, man. That's shit! I heard that Guns N' Roses song on the radio. They sound like some bar band from Michigan. That ain't Heavy Metal, man! Know what I mean?"

WHAT DOES music mean to Michael Katon? How important is it?

"Everything, man. I'd forsake most everything to play music. It's . . .

"You just play, OK? It's rock 'n' roll. There ain't no mystery, y'know? People put too much into it. But, dare I say it – it's almost like sex: how many f**kin' ways are there to do it? But when you get down to the basic thing, you just wanna do a good job, and everybody's satisfied. And it's real simple. Rock 'n' roll shouldn't be no mystery."

Is Michael Katon, the man, equally basic?

"Yeah. *Real* basic, man. I mean, there ain't no mystery to it . . . Hey, I can't believe how big a beer is over here, man. It's like a f**kin' *quart*! . . .

"I kind of just try to adapt to life. I don't question life or try and figure it out."

"I'd like to have a wad of money, so I didn't have to worry about eating, or my kids, or paying for my house, or whatever.

"But it's always just the next gig, to me, and hope that my fingers don't hurt too bad from the one the night before.

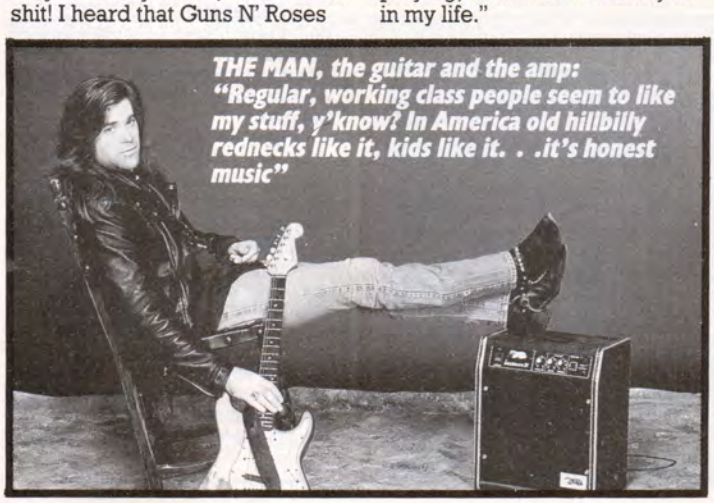
"Actually, I just hope I don't f**k my kids up by doing what I do!"

Before he headed off to the *Kerrang!* office to say howdy to Jonny 'Bluesman' Hotten – who was instrumental in bringing Katon to our attention in the first place – I looked him in the eye and hit him with the big question:

People used to say you need to have suffered to play the blues. Considering the quality and authenticity of his style, Michael Katon, I suggest to him, just don't seem to have had it bad enough?

"I never whine about shit!" he smiles, still holding and fingering the battered Fender.

"I've had it good, really. I mean, what can be better than playing, man? Never had a job in my life."



THE MAN, the guitar and the amp: "Regular, working class people seem to like my stuff, y'know? In America old hillbilly rednecks like it, kids like it. . .it's honest music"

Pic Ray Palmer

CALL OF THE WILD!

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● Line Two – **0898 121320** – carries a hotter than hot interview with whoever's hard, heavy an' happening that particular week. Dial those numbers durin' the next seven days to hear syrup sensations Britny Fox givin' the full false barnet fax to Dave 'Wiggy' Reynolds!

● Line Three – **0898 121321** – the competition line, this week offerin' ya the chance to win one of five copies of DRI's dizbustin' new video, an in-concert affair filmed in New York. Is your puny VCR built to withstand this Hardcore holocaust?

● Line Four – **0898 121322** – this week's album preview line features some tantalising titbits from 'Alice In Hell', the forthcoming album from . . . Annihilator! Just dial those digits and see if you agree that this band are indeed '*a piercing ray of light in a dark Metal world riddled with cliché overkill*'!

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VIEW FROM THE BAR

The gossip column that doesn't deal in hearsay, rumour or innuendo. But FACTS – we gottem!

■ *YUSH, IT'S time once again for **Ugliest Man In Rock**!*

*What is it, you're asking yourselves? Is it a picture of **Keef Richards** after hearing that **Mick Jagger** wanted to reform the **Strolling Bones**? He's got the, uh, pallor. . .*

*Could it, in FACT, be the new singer in **Marillion**? Note the striking resemblance to **Fish** in the early days. . .*

*Or could it be **Krusher Joule** on his way to the pub at lunchtime. . .?*

*In FACT, the truth is this devilishly ugly fellow is ackshully the lead singer in prog-rockers **Ark**.*

Some of you may feel moved to point out that the singer in Ark wears a mask on stage, which explains his frightening ugliness in this picture. But we here at 'Bar HQ would like to remind you boozers that you don't want to believe everything you see in a magazine. . .

■ WELL, BOOZERS, what a week it's been. . .

Honestly, we've been to so many gigs this week it feels like we've been on bloody tour!

Check this out for a datesheet. . . First there was **Yngwie Malmsteen** blowing fuses (quite literally) at the **Dominion Theatre**; the following night **Kix** were kixxing axx at the **Marquee**; then it was back to the Dominion for a queer night with the **Quireboys**, followed by a very queer night indeed down there with **Cinderella**.

And then, of course, there was our old mate, the Magus of Metal hisself, Meester **James Patrick Page**, at the **Hammersmith Odeon**, and who could miss that?

Even **Marino The Man** managed to fit in two appearances before a captive audience this week!

The trouble is, boozers, looking back at it all now, everything seems such a blur. . .

Well, you know how it is when you're on the road, dudes, it's hard remembering what you did an hour ago, let alone what the hell you were up to this time last week. . .

There's only one thing for it: we'll have to consult the 'Bar HQ Road Diary! That is, information logged on-the-spot as the ackshun is ackshully 'appening. . .

It's a system we've perfected over a number of years now. A scroll of parchment is placed in a small sackcloth pouch which **Skarlet** keeps tucked down her (cough!) generous cleavage, ready to be whipped out whenever one or other of the 'Bar HQ scribes might feel passionately moved to jot down a few essential notes.

Which is why you must never be alarmed, boozers, if you should ever spot one of our intrepid 'Bar HQ hacks standing at the back of the hall at some gig with his hands up Skarlet's jumper – he ain't being heavy, he's just trying to make another entry in the 'Bar HQ Road Diary. . .

The only snag, boozers, is that the old on-the-spot log is not always the most reliable of systems. . . You still get your usual quota of pure-as-the-driven-snow FACTS, of course, it's just that they have a tendency to get a bit jumbled sometimes. . .

But stick with us, boozers, and we'll give it a crack.

Now, has everybody got their tickets and their backstage passes?

Are you ready to gig then, boozers?

We said – Are You Ready To GIG?

Shit, we must be going deaf. . .

We said – ARE YOU READY TO GIIIIIGGG?

Let's boogie. . .

■ OPENING THE old Road Diary at the first entry, the only words we can make out from the horrible scrawl, which looks like it was written on the page by an animal, is the immortal line: *'He's blown a fuse again!'*.

What the hell's this? Ah, yes. . . we remember now. That was our old mate **Yngwie** during the soundcheck before his show at the **Dominion**. Being the first night of the official 'Bar HQ tour, we natchurally got there early to check-up on essential details (like what time the bar opens and closes; what time Yngwie, **Joe Lynn Turner** and the boys arrive; what time Joe Lynn's Syrup arrives. . .).

But when we got there, Yngwie was already onstage soundchecking. So we hit the bar, but when we came back an hour later, he was still there twangin' away. . .

So we went back to the bar for another hour or so, but when we came back he was *still* there, practising throwing the guitar over his shoulder and drop-kicking guitar picks into the stalls! You know the kind of thing. . .

And then when at last he finally plugged his guitar into an amp and ackshully struck his first big chord – pfffff, out went the fuses!

Ooohh, you shoulda seen Wingy's face, boozers, *très* unamused!

Time passed, the doors to the hall should have been opened at 7 pm, but at 7.15 pm Wingy's still standing in his coat on stage waiting for somebody to mend the fuse. . .

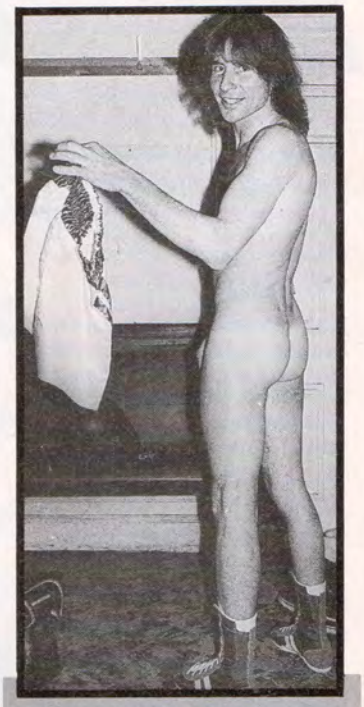
Finally, it happens, and Wingy tries again. Raising his right arm high into the air, he suddenly slams his fist into the face of the guitar and lets go a good one. . .

KERRRAAAppppffff. . .

The fuse had blown again.

Wingy took off the guitar slowly, removed his coat, and started to roll up his sleeves. Somebody was about to die. We couldn't bear to watch any more, so we did the only thing our strict training here at 'Bar HQ has taught us – we sodded off back to the bar!

HARGH! HARGH! HARGH!



■ *THE RESPONSE has been overwhelming, boozers! You, the boozing public, say you want it so here it is – another in our sensational series **Great Bums In Rock**! Everybloody say YEEAAAHHHH!!*

*Number 425 in our occasional series is none other than that perennial Great Bum Of Rock – Mr **Phil Mogg**!*

*This, uh, cheeky pic was shot waaay back in Phil's days with those luvvable loozers **UFO**. And it's no good writing in to us complaining that this isn't really Moggy's bottom but just him in another one of his spray-on spandex tights!*

Look closer, you can almost count the pimples! HARGH! HARGH! HARGH!

As for that curious lump in front. . . Well, we daren't even hazard a guess. Why don't you tell us what you think it is, boozers. Answers on a used codpiece to. . .

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And as for the gig later on. . . Well, frankly, boozers, it wasn't a patch on the soundcheck. Wingy was okay, in a scissor-kicking, pick-hurling, wind-machine hair sort of way.

But Joe Lynn Turner we couldn't *believe*. . . The way he staggered around the stage, bumping into things and slurring the introductions to songs, he looked even drunker than we were!

Maybe the old Syrup was pinching his ears, who knows?

■ MOVIN' SWIFTLY on. . .

The next entry in the Diary Of Doom, as it is known affectionately here at 'Bar HQ, concerns the night those Noo Yoik knockouts **Kix** made their first headline appearance in Britain at the Marquee.

Let's see what it sez. . . What does *'Flash Harries'* mean? A note from **Dave Reynolds** over at the 'Bar HQ Fashion Desk, perhaps? We confess, we remain as baffled as you must be over this one, boozers.

Suffice to say, however, Kix did their thaang and most of the Marquee patrons seemed to enjoy watching them do it. But as **Ali 'Chix Bonk' Joy** herself has written here on page three of the dreaded Diary: *'Where were the Bonk rocking stars in the audience?'*.

Indeed. . . aside from our good selves, of course, and one or two of those nice, well-mannered **Cinderella** chaps, there was a distinct lack of famous faces to be seen swanning around.

Dee Snider was there to introduce the band on to the stage – as he had also done the night before when they supported Wingy and No Chin at the Dominion.

■ AH, WELL. . . a slightly better night was to be had, according to the Diary Of Dementia – as it has also been known since the dawn of time here at 'Bar HQ – the following evening when we returned to the Dominion to grab a shuffties at every girl's favourite slobs-next-door, the **Quireboys**. . .

As you can imagine, it was the cue for every boozer, croozer and three-time loozer in town to make an appearance. . . **Uncle Phil 'Who Are You Calling A Quire?' Mogg** was there, of course, as were various representatives from the **Tattooed Love Boys**, the **Grip**, **Soho Roses**, plus the entire staff of *Kerrang!* – The World's Biggest Tour Rock Magazine (no thanx to **Phyllis Hall**, the band's PR dog).

Pic PJ Kehoe

■ *McROCKLIN 'N' McROLLIN' all McNite!*

Comin' direct to ya from the stage of this week's most famous venue in VFTB – the ***Dominion*** *– we are proud to bring you this world exclusive picture of two of this week's biggest stars of the 'Bar – why, none other than* ***Ray 'Give 'Em' Zell****, and his midget guitar-sparring partner,* ***Tom McRocklin****.*

By the way – is there any truth that Tom is going to be ***Steve Vai****'s replacement in* ***Diamond Dave****'s band when he decides to retire?*

Just a question, boozers, just a question. . .

Also seen rubbing wallets together were no lesser personages than **Nick Gatting**, head of A&R at EMI Records, who signed the band to a major deal a fortnight ago.

"That will be good for them," we said.

"I'm sure it will be pretty good for us, too!" grinned Gatting, rubbing his hands together with undisguised glee.

Also there, though, was the head of A&R of Polygram Records in America, and the Man Who Signed Both **Cinderella** *And* **Kingdom Come – Derek Shulman**!

"I don't care if they do sound and look like **Rod Stewart And The Faces** circa 1973. Kids of 14 or 15 weren't around then, this will all be new to them," said Derek when asked for his opinion of the show.

But then Derek always says things like that when he signs a new band. . .

As for the ackshul gig. . . It was awright, in a 'ow ya doin', if you know what we mean sort of way. . . Mean, lean, but never clean, it was typical drunken stompin' Quireboys fare, though the audience was about as dead as the dormouse that **Derek Groveller** always keeps in his breast pocket for good luck. . . Strictly snoresville.

Earlier in the evening, 'Bar HQ's own **Ray Zell** could be seen swinging from the rafters of his twisted imagination as his band **Marionette** – revamped for a one-off stint in order to win a bet with Quireboys that they would never have the guts to do it – stomped, uh, playfully about the stage.

Afterwards there was a clamour for the dressing room where bottles of **Jack Daniel's** were ceremoniously being passed around and the clickety-clack of high-heels threatened to drown out all reasonable conversation. . .

Awright, 'ow ya doin'? CLICK-CLACK CLICK-CLACK. . . Awright, 'ow. . . ya doin'. . . CLICK-CLACK CLICK-CLACK!. . . Bollocks, forget it. . . CLICK-CLACK CLICK-CLACK. . .

It was decided to adjourn to **Gossips**, down the street, where, as it just happened to be Tuesday night, **Buttz** and **Spike** were holding their usual late-hours rock an' revelry session, and where the girls' heels would sink noiselessly into the beer-soaked carpet.

HARGH! HARGH! HARGH! Honestly, boozers, we know we must have had a good time because the next six pages of the Dirty Diary have been ripped out and nobody knows when it happened, why it happened, or how it happened. . .

But what was wrong with **Ginger**? The poor lad was walking around all night with a face longer than **Marlin The Heavy Metal Horse**'s knob. . .

It was only after **Krusher Joule** and his good buddy Jack Daniel's had gone over and had a good word with them that Ginge finally managed to coax a wee smile out of his gob. . .

Still, win some, booze some, right, Ginge?

■ ONE OF the last entries in the old Diary says simply – *'Oh no! Not Jooooeee!'*.

It comes from the **Cinderella** show at the **Dominion** and, *no*, it's got nothing to do with that Jooooeee from **Def Leppard**.

Unfortunately this particular Jooooeee was as in **Lynn Turner**, who the band dragged up for a slightly less than utterly devastating spin through the old **Strolling Bones** klassik **'Jumpin' Jack Flash'**.

"We just found him slumped behind one of the amps," said Cinders singer **Tom Keifer** afterwards. "So we asked him if he'd like to get up with us and sing an old **Rainbow** song. But he couldn't remember any, so we plumped for 'Jumpin' Jack. . .'. The only trouble is, the audience didn't know that one. . ."

Nor, we might add, did they quite seem to know who Jooooeee was, judging by the trickle of applause (and most of that from **Derek Groveller**) that greeted his arrival. . .

That's Dominion 2, No Chin O.

■ THE VERY last entry in the Diary Of Dire Deeds, as it is also known here at the ever-road hungry 'Bar HQ, simply says: *'Zoso was here !'*.

That's right, boozers, the **Magus** was back in town this week – and with a vengeance! Bedevilled us he did, the old trickster. And when it was over, we rose like vampires to the call of the backstage bar where we at least expected to see the odd **Bobby The Plant** or **John Jones Paul** milling around. . .

But did we? Did we?

Tell you what, if you really want to know the answer to that one, come back next week, and we'll tell you then. . .

HARGH! HARGH! HARGH!

Aren't we bastards?

SEE YA!

BRICK OUTHOUSE **by Kevin B Flannery**

KILLERWATT

ALL DONE BY REFLEX

■ **REFLEX GUITAR Systems**, the UK pickup manufacturer whose active low impedance units have attracted mucho interest, have just added a humbucker to their range of bass pickups.

Introduced due to demand from bassists who wanted a fatter response than that possible with Jazz or Precision types, the **RHB** is available as the RHB3 for the neck position and the RHB5 for bridge location – both £75 each – or as a balanced pair, the RH2B, for around £139.

Also released recently is a pair of Jazz-type pickups for five-string bass, the **RJ2/5**, priced at £125.95 for the set. And for six-string pickers, Reflex's overdrive-friendly **H9** humbucker is now available with a coil-tap option: £79.95 on its own, or £184.95 when bought as a Super Strat set together with two single coils. You can also buy a pair of H9s (one with coil-tap) for £144.95, and the same amount of wonga cops an H9 with single-coil set.

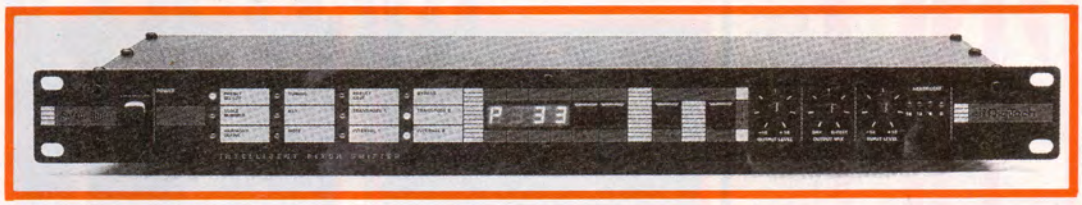
All Reflex pickups offer true low impedance performance; dish up bags of noise-free output; have a wide frequency response; and they incorporate an 'intelligent' impedance device which automatically matches the pickup to the impedance of the piece of gear it's plugged into.

Whilst we're talking Reflex, they've been out on the road recently helping the Musicians' Union host a series of **Muzictech** workshops aimed at teaching budding players a few tricks of the trade. So if you fancy catching a lugful of **Les Davidson** on guitar and **Robbie Burns** on bass, head on down to **Leeds**

REFLEX PICKUPS: for bassists and gorillas everywhere

PEAVEY AUDITION Plus: conservatively rated at 20W

JERRY UWINS on a whirlwind round-up of new goodies for musos



IPS-33 SMART Shift: FX unit clever enough to put some of you out of a job

College Of Music December 5, the Regent Room of the **Spa Centre, Scarborough** 6, or the **Hull Tower Club** 7. Admission's free and things start happening at 8.00 pm each night.

More info about Reflex pickups from: *Reflex Guitar Systems Ltd, Springhead Enterprise Park, Northfleet, Kent DA11 8HB. Tel: (0474) 320728.*

PEAVEY PASS THE AUDITION

■ COR LUMMEY, those folks at **Peavey** have gone and done it again. With a new 20W combo – the fourth generation design of their popular **Audition Plus** – outing for what sounds like a dead cheap £119rrp.

The cabinet and its vinyl covering are described as heavy duty, so too is the single 10" speaker. And by all accounts the control spec looks pretty respectable too.

You've got two channels to play with (switchable on the front panel or via optional remote footswitch) both with separate gain controls, twin low and high-gain inputs, and the lead channel includes Peavey's own **Supersat** variable distortion circuitry. There's also a three-band EQ.

Given that at 20W the amp is said to be conservatively rated, it seems like this Audition Plus is worth some serious checking out if what you're looking for is an inexpensive but dependable amp for rehearsal and studio work.

More info from: *Peavy Electronics (UK) Ltd, Hatton House, Hunters Road, Weldon Industrial Estate, Corby, Northants NN17 1JE. Tel: (0536) 205520.*

DIGITECH LAUNCH 'CLEVER CLOGS' INTELLIGENT HARMONIZER

■ FOR ALL you out there playing in two-guitar bands who are into harmony soloing, watch out! If **Digitech**'s new **IPS-33 Smart Shift** is everything its manufacturers crack it up to be, one of you could be out of a gig.

Priced at £825rrp, the Smart Shift goes way beyond normal pitch shifters by using some kind of artificial intelligence that not only lets you add two intervals (instead of just one) to the note you're playing, but into the bargain delivers a whole wodge of user-programmable 'intelligent' harmonies based on different musical scales.

Without getting into severe hi-tech speak, the Smart Shift – described as a 16-bit real-time sampler and computer rolled into one – basically allows you to create complex three-part guitar harmonies from only one guitar!

And with 41 types of scale handy, we think you'll be hard put to find a style of music that it can't accommodate. Preset and user-defined programs can be stored and accessed from the unit's front panel or a remote foot controller, and the IPS-33 is MIDI compatible.

More info from: *John Hornby Skewes Ltd, Salem House, Garforth, Leeds LS25 1PX. Tel: (0532) 865381.*

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RICH RAGS *play Hull Sherlock Holmes December 12, Birmingham Edwards No 8 19.*
They have a demo available, priced £1.80, from: ***64 Chamberlain Road, Hull, N Humberside HU8 8HP.***

BELLADONNA *PLAY their final shows of '88 at Walthamstow Royal Standard December 16, Birmingham Edwards Monsterfest 27. More gigs are being arranged for January.*

CARDIFF BAND **Tokio Rose** play Tonypandy Naval Club December 7, Liverpool Milos December 15, Sheffield Take Two 17, Cardiff New Bogeys 23, Llanharan RFC January 8.

WELSH METAL band **Talan** play Neath RFC December 11. They have a demo available, priced £2, from **Phil John, 3 Burrows Road, Baglan, Port Talbot, West Glamorgan, Wales SA12 8BG**

NIGHTMARE, A Wellingborough five-piece band, play Northampton Black Lion December 22,

BELFAST BAND **Terminus 5** have reformed and play Portstewart Spuds December 3, Ballymena Coach 5, Londonderry Phase One 8, Belfast Queens 9, Dublin Bowl 15, Limerick Nemis 16, Galway UCG 19, Belfast Errigle 23.
They've completed work on an album entitled **'All Hell Will Break Loose'**, which will be released soon.

NOTTS ROCKERS **Persia** play Sutton In Ashfield Golden Diamond December 17, Nottingham Yorker 27, Hucknall Plough and Harrow 28, Stoke On Trent Stoke Inn 29, Riddings Queens Head 31.

RED JASPER play Bracknell South Hill Park December 1 (supported by **Metropolis DC**), Bath Kings Arms 2, Bristol Bridge Inn 8 (supported by Metropolis DC), Manchester Swinging Sporran 10, Trowbridge Pee-Wees 17, Wroughton RAF Club 19, Walthamstow Royal Standard 20 (supported by Metropolis DC).

DONCASTER SCRATCH 'n' Sniffs rock club requires bands to book for the new year. Contact: **Scratch 'n' Sniffs, 78 Dockin Hill Road, Doncaster DN1 2QX. Lixx** play December 6.

HEADMASTER PLAY London Sir George Robey November 29, West Kensington Fox Tavern December 1, Bristol Fleece And Firkin 4, London Marquee 9 (supporting **Chrome Molly**), Bristol Bridge 11.

GLASGOW'S 23RD PRECINCT Records are running a bus to the **DRI/Gang Green** show at London Camden Electric Ballroom December 13. The price for bus and ticket is £26. For details contact **Colette** on **(041) 332 4806**.

REFUSE TO Bleed play Leicester Princess Charlotte December 15, Retford Porterhouse 17.

PARISIENNE BLONDE play Eastbourne Archery Tavern January 7.

GALAHAD PLAY Southampton London Arms December 1, Southampton Joiners Arms 2, Christchurch Carnival 3, Southampton Joiners Arms 5, Southampton Canute 30.

PAINT IT Black play Ashington Central Club December 3 (with **Slinky Minx**).

HORSE PLAY Bournemouth Benedicts December 12.

MOURNBLADE PLAY Walthamstow Royal Standard December 2, High Wycombe Nags Head 3.
They release a new album, **'Live Fast, Die Young'**, early next year.

SLOWBURNER PLAY Pershore Agricultural College November 30, Manchester University December 6 (supporting **Ark**), Birmingham University 10, London Marquee 17 (supporting **Panama**), Birmingham Edwards Monsterfest 27.

ZERO ONE FIVE, who recently reformed, play Gravesend Prince Of Wales December 4, Woolwich Tramshed 8, Erith Prince Of Wales 11, Sydenham Greyhound 14, Amersham Cheers 22.

WHITE LIE play Kingston The Swan December 18.

NEWLY FORMED Scottish band **Phoenix** play Old Kilpatrick Glen Lussett Bar December 8.

ENGINE PLAY Cambridge Sea Cadet Hall December 3.

BRATBOY SET out on a tour of France and Switzerland in December. They'll also be working on an album in Geneva.

FIFE-BASED **Blindfold** make their live debut at Kirkaldy Panthers December 10.

CUSTOM PINK play Middlesbrough Town Hall December 20.

HEARTBREAK ANGELS play Bradford Queens Hall December 13.

■ ***GIN SLING*** *have parted company with singer* ***DD****, as he had 'drifted apart from the band'. They've cancelled all shows until a replacement has been found.*
Anyone wishing to audition for the band should send tape/biog/photo to: ***Marc Ama Chan, 12 Hunters Road, Spital Tongues, Newcastle Upon Tyne****, or call* ***(091) 232 0418****.*

■ ANYONE REQUIRING a list of 35 record company addresses should send £1 to **C Armstrong, 22 Matfen Court, Sedgefield, Stockton-On-Tees, Cleveland TS21 2LB**. Enclose an SAE.

■ A CUMBRIA-based Metal band urgently require a guitarist and drummer, own transport essential. Contact **Greg** on**(0946) 61005**.

■ **FIELD OF VISION** are a new, Glasgow-based techno-rock band. They begin work on a demo soon. For info contact **CRF Enterprises, Kerlaw,Cochno Road, Hardgate, Clydebank, Glasgow G81 6PT**.

■ SHEFFIELD FOUR-piece band **Cincinatti** are seeking a keyboard player. Interested parties should call **Michael Bassett** on **(0742) 665361**.
The band play Birmingham Edwards No 8 December 2 (with **Beki Bond**), East Ham Ruskin Arms 15, Sheffield Library Theatre 17, Cardiff Bogeys January 6, Birmingham University 14 (with **Ark**).

■ SCOTTISH GLAM rocker **Mansel ' Storme** has put together a new band, called **Storme**.
They have a demo available, priced £2.75, from: **7 Clayhills Park, Johnsburn Road, Balerno, Edinburgh EH14 7BH**.

■ **CRYPTIC DEATH** have a free two-song demo available by sending a blank tape and an SAE to: **Steve Fowler, 82 Bankfoot, Badgers Dene, Hoggs Lane, Grays, Essex RM17 5JA**.

■ **KASTRATOR**'S SECOND demo is now available, priced £2.50, from: **Andrew Renshaw, 52 West End Lane, Horsforth, Leeds LS18 5ER**.

■ HARDCORE BAND **Canol Caled** have a demo available, priced £1 plus SAE, and T-shirts for £2.50, from: **Maesyllan, Boncath, Dyfed SA37 OHR**.

■ **PURSUIT** SEEK a vocalist to complete their line-up – influences: **Roth/Tyler/Girl**. Call **Stuart** on **(021) 350 9984**, or write to: **65 Chillinghome Tower, Hyperion Road, Bromford, Birmingham B36 8RU**.

■ ***HELLRAZOR*** FANZINE is now available, featuring **Acid Reign, Lawnmower Deth** etc. It costs £1 from: **Koffin' Blood, 15 Alexandra Road, Wrexham, Clwyd**.

■ THRASH HARDCORE fanzine ***A Piss In The Ocean*** is out now. Features **Abomination, Slayer** etc. Send 50p plus SAE to **92 Alexander Road, Limavady, County Londonderry BT49 OBP, Northern Ireland**.

■ **BLACKSMITH**'s LP titled **'Fire From Within'** will feature nine tracks and is due for a January '89 release.

■ THE **RESENTMENT** demo called **'Friends Of Insanity'** features three tracks and is now available. Send cheque/POs for £2.50 to: **AA Enterprises, St Govans, Ricketts Hill Road, Tatsfield, Kent TN16 2NG**.

■ ***VANDAMNE*** *RELEASE their second demo on December 1. It features three tracks and is priced £3. Also available is a compilation tape of their first demo plus some live tracks, priced £3, both from:* ***50 Foxes Bank Drive, Cirencester, Gloucester GL7 1WA.***

■ A NEW rock club has opened at **141 Marsh Street North, Hanley, Stoke-On-Trent**. It's called 'The Zoo'. Live rock bands play on Friday and there's a disco every Saturday.

■ ***RIPPIN' HEADACHE*** is a new 'review/publicity service'. Hardcore/Thrash and hard rock bands accepted. To apply for copy send SAE to **Dave, 20 Keble Grove, Leigh, Lancashire WN7 5LQ.**

■ **SLUTT** HAVE parted company with drummer **Wakko Wade**, and are now rehearsing with a new drummer. Slutt are supporting **Wrathchild** at Newcastle Riverside on December 6.

■ CHELTENHAM/GLOUCESTER melodic rock band **Karisma** seek drummer with own transport and kit, to join male/female line-up. Phone **Carrie** on **(0242) 518101**.

■ **JOHNNY GUITAR** have a new single, **'Land Of Hunger And Shame'**, available from: **Vince, 25 Quarry House, Cock Hill Lane, Rubery Repnal, Birmingham B45 9SG**. A drummer is also needed, please contact the above address.

■ **LIZZARDS ALE** have recruited new drummer **Hutchy** to complete the line-up. They are currently fixing dates for the New Year.

■ ***SUCK ON SILVER***, a new fanzine, is looking for Glam/sleaze bands to feature in forthcoming issues. If interested contact **Tracii** at **34 Barnes Avenue, Fearnhead, Warrington, Cheshire WA2 OBN**. Or **(0925) 824993**.

■ BRADFORD-BASED 'raunch n' rollers' **Feline Groove** are negotiating management and agency deals, and begin work on an album soon.

■ **MAX ABLE**, an Atlanta, Georgia-based vocalist, releases his second album, **'Somebody Spent Their Whole Life There'**, through US independent label Sky. Contact: **11460 Alpharetta Highway, Suite B, Roswell, Georgia 30076 USA**.

■ **STORMBLADE** HAVE reformed and seek a bassist/vocalist. Contact: **35 Pioneer Avenue, Desborough, Kettering, Northants NN14 2NZ**.

■ ***CRANIUM SLAUGHTER*** fanzine issue one is now available, priced 20p plus an SAE. It features **Xyster, Scrawm, Acid Reign** etc, and is available from: **Danny Byrne, 7 Kingsway North, Warrington, Cheshire WA1 3NL** or **Anthony McCue, 106 Loushers Lane, Warrington, Cheshire WA4 2RD**.

■ **GUNSLINGER** ARE a new band featuring **Gary Owen** (vocals), **Ben Bennett** (drums), **JC French** (guitar) and **Chris Ashton** (guitar). They seek a bassist. Interested parties should call: **(0304) 841615**.

■ LIVERPOOL-BASED **Leads To Fields** have a live tape available, priced £1.90, from: **LTF, 435 Queens Drive, Liverpool L13 OAQ**. Cheques/POs payable to **J Marsden**.

KULTURE

Edited by JON HOTTEN

BOOKS

'ASSASSIN' by Shaun Hutson (WH Allen)

SHAUN HUTSON is a great bloke, and one of the best things about him, apart from his well known love of Metal, is that he is totally without pretension in person and in his writing.

As a result, 'Assassin' gets on with it from page one, where a grisly green hand emerges from the rubble of a building site – a location which later stages the climax of the story.

Ray Carter is a small-time driver and bodyguard to Frank Harrison, a London gangland boss.

After Carter saves Harrison and his girlfriend Tina from a rival gang attack at a Soho restaurant and sees his brother killed in the process, Harrison swears revenge on the other gangland bosses.

To this end, he employs David Mitchell, a professional killer who likes to do the business with Guns N' Roses going full blast on his Walkman.

While Mitchell, with Carter's help, successfully wipes out the opposition, a group of rather unappealing squatters are launching a series of murderous attacks on the rich. And, to thicken the plot, another group of gangsters rubbed out by Harrison a few years ago have risen as the undead and are out for revenge on Frank.

Poor Frank. Selected as a target by the squatters and the undead, Carter is sleeping with his beloved Tina.

Tina is kidnapped by the squatters, Carter, Harrison *and* Mitchell give chase, and then find themselves up against the dead gangsters on the building site, with the result that, by the last page, only Tina is left standing – and then it seems not for much longer.

Throughout, Hutson kills off his characters with relish and with maximum use of the words 'liquescence', 'mucoid', 'crimson' and 'cordite'.

All this action crammed into 230-odd pages doesn't allow Hutson much space to flesh out his characters. Harrison is permanently angry, Carter depressed and Tina obsessed with sex.

And whilst all the deaths in 'Assassin' are undoubtedly horrible, they tend to evoke revulsion rather than terror.

However, when you buy Hutson, you know what you're in for. Don't expect literary merit, but enjoy a gore-filled ride.

And *don't* miss the death of a character called Steve Joule. If only. . .

JON HOTTEN

VIDZ

'BLACK ROSES' (American Imperial Video)

METAL AND Horror are an obvious crossover, and we've been witness to numerous stabs (groan) at combining the two, with varying degrees of failure.

'Black Roses' is the latest – and, at times, it very nearly does the business.

Mill Basin is typical small town America. When the conservative and peace-loving town elders and parents hear the news that a hard rock band is about to hit town, they flip their collective lids and get excessively worked up trying to ban them.

The kids are equally crazy about getting to see the band. Matthew, a high school teacher, keeps an open mind until he sees the sinister effect the band are having on his charges.

The usual series of horrible mass murders follows, underlined with plenty of monstrous transformations and millions of deaths, mostly from overacting.

'Black Roses' is great, schlocky fun. The PMRC will probably try to claim it's a documentary of an Ozzy tour. We know it's just a laugh, and much better than watching ITV on a Sunday afternoon. See it.

JON HOTTEN

'BLACK ROSES': schlock 'n' roll all nite!

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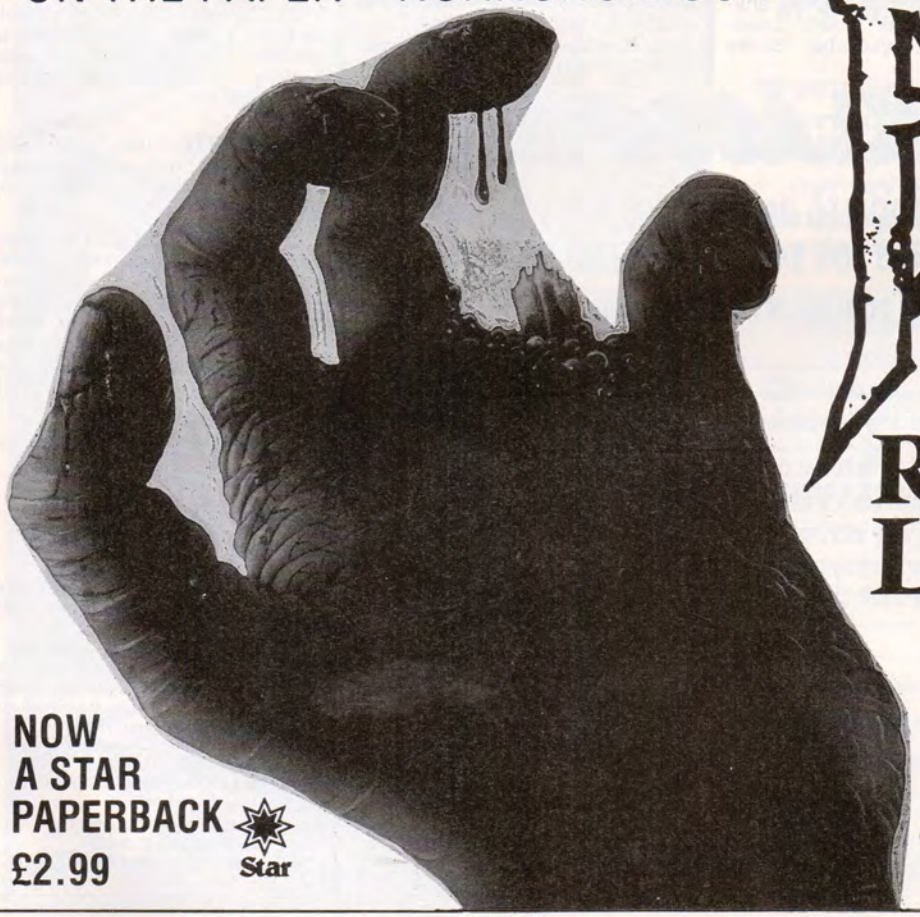

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QUIET MALE 25, likes most rock apart from Thrash, seeks attractive non-smoking female in Cheshire area, for gigs and good times. Box No K1448

BLACKIES LAWLESS look alike wanted for attractive 30 year old female for fun loving relationship. Box No K1449

MALE 25 into most metal seeks pretty lady 17-23 for fun, friendship and romance Berks/London. Photo appreciated Box No K1451

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The pages to make your hairy head go backwards and forwards very fast!

RIDE THE LIGHTNING

JIMMY PAGE
Birmingham Hummingbird

ARCHING THAT lithe frame of his backwards, Jimmy Page raises his right arm in anticipatory salute and then brings it down to the bridge of his guitar where he lovingly unfurls a flurry of blues licks which could make the dead rise up and boogie. I'm late, I've just scuttled into the hall and blow me down if JP ain't up to his antics already. We're barely two minutes into the show and the guy is already pulling guitar high-wire tricks like nobody else can!

Page may not be a spring chicken (he's probably a good 20 years on me) but he's got more soul and genuine guitar feel than most of the young whipper-snappers chasing his coat-tails. Let's face it, the man *is* rock 'n' roll and on this here 'Outrider' tour he's aiming to prove it.

And doesn't he look well? If years of abuse do this to you, well who am I to argue, and pass me the Jack?! JP looks fit and well, mop of hair falling casually into his eyes, loose-fitting shirt giving him a certain grace when he moves. The man is patently enjoying himself. Why, you can't even keep him away from the limelight as he heads for the mic and communicates with his public in a downbeat, homely and downright affectionate manner. Is this the man to whom the PMRC attribute all the sins of the world? Surely not. After all, he spoke his words going forwards. No backwards masking!

And his playing? Wow, the proverbial blinder I reckon, changing guitars almost as often as songs but always pulling some tricks out of the bag to keep the goggle-eyed gazers in seventh heaven. A nice long set filled mainly with material from 'Outrider' and old Zeppelin classics, plus a couple of Firm tunes thrown in for good measure (and 'Tear Down The Walls' didn't sound half bad actually), I think you call it value for money.

Of the new stuff, 'Wasting My Time' came over particularly stridently, 'Prison Blues' featured John Miles singing the thing a whole lot better than he did on the album, the instrumental 'Writes Of Winter' teased us with some neat licks, and 'Wanna Make Love' had the necessary raunch appeal to make the bland lyrical fare seem cool. All the ex-hippy women roaming the joint looked on wistfully!

And the frightening amount of former hippies were not to leave disappointed. Pagey wasn't about to throw artistic tantrums. Nope, he was gonna give the public what they wanted. And he did just that, playing immaculate versions of 'Over The Hills And Far Away', 'In My Time Of Dying' and 'Custard Pie' while putting more teasing in than any peep show. We got snatches of 'Kashmir', 'Black Dog' and an extensive working of 'Dazed And Confused' during the obligatory violin bow and laser bit. Nah, it wasn't Zep but it *was* Jimmy Page and that was the next best thing.

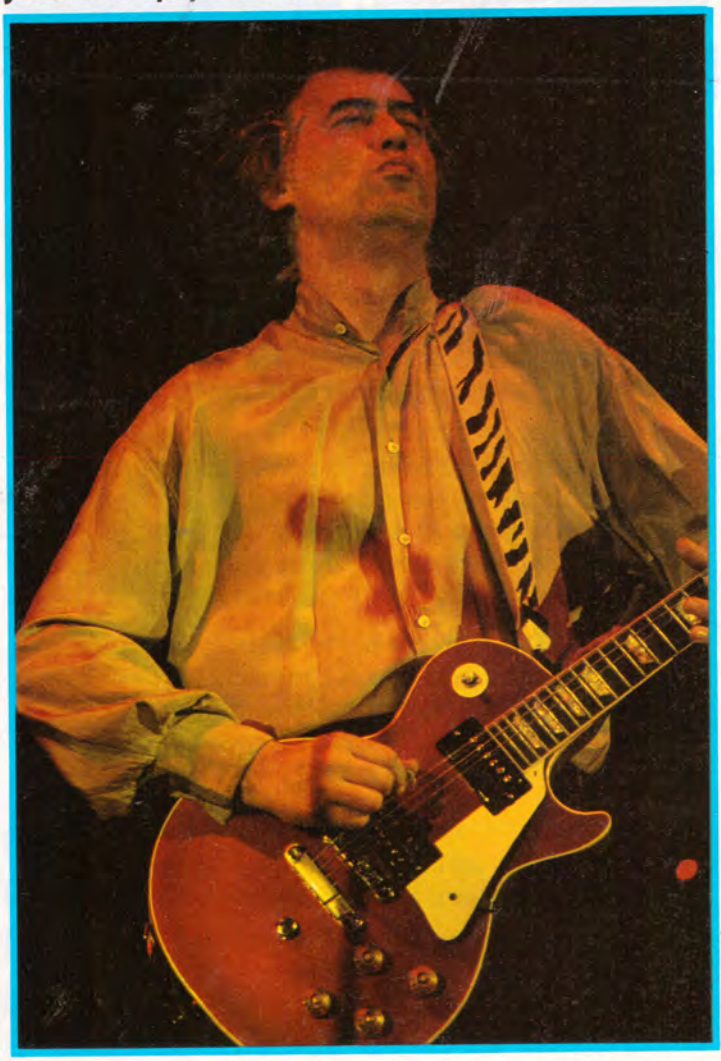
John Miles performed excellently throughout, outstripping his okayish album vocals with ease, while Durban Laverde played superb bass but bored the tits off me with his session player stance. And Jason Bonham? Well, he plays those drums with skill, but he ain't his dad if you know what I mean. His shirt read 'Same Shit'. Not quite, but a noble attempt all the same.

Still, we all know it was Pagey we really came to see and old Magus didn't disappoint a first-time viewer like myself. I woulda loved a couple of real up-tempo rockers and 'Train Kept A Rollin'' didn't quite get there but hey, that would be nit picking. And when that twin-necked Gibson came out for a vocal-less version of 'Stairway To Heaven', well, hell, yeah, I was sold.

The crowd went wild, Jimmy smiled a great big toothy grin and I strolled into the night air knowing why I've always thought that the guy is quite simply where it's at.

HOWARD JOHNSON

JIMMY PAGE: played a blinder



Pic Brian Rasic

DAN REED NETWORK
Marquee, London

DAN DOESN'T say much. It's fair to say that Dan doesn't need to. His perpetual sense of swing, melody and rhythm, with or without his guitar, screams, whispers and taunts the capacity foot stompers better than a cartload of wideboy American frontmen ever could. This music *has* to do the talking.

They possess a swagger built on confident bridges, a posse in effect, they crossover with a geniality that exudes as easily as a small tributary flowing into a larger stream. Real cool.

It's debatable whether a year from now *Kerrang!* will give breathing space to this elegant street gang, but for tonight the street-evil dudes rubbed shoulders with denim and leather and peeled off in layers to a lightfooted combination raised on the purest funk and smothered in a distorted guitar that knew all the tunes. We need more nights like this.

We need people to appreciate a guitarist in the shape of Brian James; a man who flips from Chic disco tripping to an elongated set of runs that would not look out of place on one of Mike Varney's guitar hero albums. For them there is no inbetween, no need to state that they're jumping over as it were. No need for explanations, or excuses, they just *are*. Which sounds drippy, though they're nothing like.

Be it the almost AOR taste that coats 'Tamin' The Wild Nights', the funk (that word again) pout attached to the needle sharp guitar of the quite brilliant 'Get To You', the Princely 'Halfway Around The World', the sparkling stance of the absurdly glittered 'Forgot To Make Her Mine', or the chanting path chosen by the size nine 'Ritual', it all came together as easily as spending the morning in bed instead of making your train. All too easy.

And they moved, hell, how do you think they moved? Like water snakes skimming on the clear liquid surface they call home. Like feline hunters making the kill look somehow perversely beautiful. Baby oil in torn jeans.

They plunder with a gleam in their collective eye. They came all this way and I can hardly wait for them to do it all again. They are by no means pure, they are by no means staid; they are a effervescing mass, a boiling pot of good intentions, dynamics and a true goal.

I'd wager a small fortune that a good half of you reading this would hate the Dan Reed Network album just *because*. It doesn't fit the mould, it doesn't fall into place like the simplest of jigsaws, but it does open the way for experimentation. It's a new branch on a very old tree.

Open your minds a little.

PHIL WILDING

CRUISIN' FOR A FUSIN'

Pic Katia Natola

STEVE WHITEMAN: Kix some Goddamn ass

KIX, TOKYO
Marquee, London

LIKE SO many before them Tokyo would dearly like to be American, which makes their rather dumb choice of name even more confusing. Consisting of four Northerners and Shogun's (RIP) outsized former keyboard player, Tokyo were inoffensively pleasant enough but, 'Great White' apart, wouldn't know excitement if it prodded them awake.

That aside, their vocalist had the rather annoying habit of continually grabbing his own crotch either to help him reach the high notes or to check it hadn't fallen off, one supposes – and their guitarist seemed to spend an inordinate amount of time sucking his cheeks in desparately trying to look pretty.

And do bands still have songs called 'Listen To Your Heart Beat' or 'Jailbait' in 1988?

My word, if it isn't the Goddamn Kix band finally making it to the UK!

Lovable kitsch with just the right balance of balls and bullshit, of tenacity and tripe, and of grit and Glam, Kix were cruisin' from the off. Others before me have rubbed their eyes in disbelief at Kix's inability to create waves and I must admit to being a bit stumped on that one too. With no less than four major label albums to their credit, before tonight I'd figured Kix's lack of progress to be down to crucial lack of image.

No way.

At the Marquee the Goddamn Kix band were anything but faceless. Endless touring of the US flea pits have forged the fivesome into a formidable fighting unit, with Steve Whiteman in particular playing the charismatic frontman as if he'd invented it.

Of course, musically, Kix are doing nothing that AC/DC and the Cult (or even Krokus for that matter) haven't done before them. But Kix do it all with a sleight of the hand and a wink of the eye that could get them off a murder rap scot-free.

'She Dropped Me The Bomb' was great stompable party Metal; tacky but hardly toothless, 'Red Lite, Green Lite, TNT' was 'Communication Breakdown' 19 years on, 'Cold Shower' smooched with a funky backbeat, and 'Cold Blood', the current US 45, had a groove to it that you could mould blancmanges from.

The highlight of the set however was the exquisite power ballad 'Don't Close Your Eyes'. Dave Reynolds's wig reckons it sounds like that Korgis Metal classic 'Everyone's Gotta Learn Sometime' (er . . . thanks for that one, Dave) and big Phil Wilding reckons it's Aerosmith's 'Dream On'.

I don't care a flying fig either way and hereby predict that it'll be a sure-fire US smasheroonie should Atlantic choose to issue it as a single.

Drippin' sweat from every pore, Kix never let up on the work rate, reminding me on more than one occasion of the shear earthiness of Guns N' Roses live (and, judging by the awful blandness of the new GN'R album Kix could be in the pole position there). In simple terms Kix were dead good and worth suffering a cold Monday night for.

Come back soon y'hear.

PAUL MILLER

CANDLEMASS
The Tivoli, Buckley

A HABIT-CLAD monk sets a taper to the 14 candles that adorn the drum riser while the strains of Bach's Funeral March stride towards the crowd. The music loses some of its volumistic majesty; less a march, now merely an amble, and wraith-like figures emerge from behind the amp-stacks and into the penumbric glow from the tiny pin-points of flame.

Suddenly.

Without warning.

It hurt.

Say howdy, doomers, to Candlemass, aka Buster Eardrum And His Unfeasibly Large Decibels.

By way of testimonial to the sound crew and the state of their equipment, I've also got to say that, loud as it was, it was nevertheless as clear and crystal as a limpid pool.

Kicking off with 'Mirror Mirror' from the new album 'Ancient Dreams', I was struck by two things about frontman Marcolin. One: the Messiah is indeed a, ahem, curious person; and Two: he's got a superb and powerful voice that doesn't overshadow an extremely forceful stage presence. For this type of grunging, doom laden, ultra-heavy Metal, Messiah Marcolin's grunging, doom-laden and ultra-heavy persona is made in heaven.

At the first break to say hello, after they'd followed up the opener with 'Bewitched' from 'Nightfall', Marcolin opens his arms wide: "We're Candlemass from Stockholm, Sweden. We're gonna treat you to some heavy doom shit!"

Treat? Yeah, I'll go for that.

Shit? Not on your life. And while I was constantly on the look-out for the odd missing Iommi riff (there were none that I could hear) I began to appreciate just what a cohesive unit this is.

It seems quite easy to ignore the men actually making the music, for your attention is drawn magnetically to Messiah Marcolin, yomping up and down like an overweight and demented (make that *more* demented) Scott Ian. You *can* overlook them; but you ought not because the band behind the big bugger are one of the best you'll have heard in action all year.

Lars Johansson, tall and Strat-wielding, manages most of the lead work, while Mats Björkmann's riff work can't be faulted. They trade off each other constantly and the power that they generate had more than one chin, aghast and slack, vibrating along with everything else on the floor.

Janne Lidh's twin-kick kit sat high on the riser and blew straight at our faces, while short-haired and somewhat enigmatic bassist/chief songwriter Leif Edling growled along. Tight, together, unerring, I believe that the Candlemass powerhouse, Leif and Janne, is the most earthshatteringly noisy rhythm section I've ever, ever come across.

New classics like 'Cry From The Crypt', 'The Bells Of Acheron' and 'Samarithan' mingled with the more familiar material from the 'Nightfall' album, while some 50 miles away in Manchester another, somewhat more solipsistic young Swede called Malmsteen was underlining the wealth of talent that Scandinavia now has to offer. For my Krona though, I'll take Candlemass every time.

Can I have my new Volvo now?

DAVID GALBRAITH

NELLIE DEAN
Stick Of Rock, London

IN AN ATMOSPHERE more akin to a McGuigan fight than a rock gig, American-style rockers Nellie Dean passed their live debut with flying colours. They are a predominantly Irish five piece consisting of Eamon Nancarrow on vocals, Noel O'Reilly and Ken Heaven on lead guitars, John Jameson on drums, and Xan Phillips on bass.

For a first gig the venue was surprisingly packed and the audience unusually receptive. (I wonder if it had anything to do with Eamon's capacity as Manager here?!) The band, arriving onstage to the 'Match Of The Day' theme and a spontaneous singalong of "Nellie Dean, Nellie . . .", were visibly surprised and encouraged.

A pseudo-AC/DC riff got the proceedings off to a frenzied start with both guitars competing for attention. Vocalist Eamon proved to be a capable frontman with a voice to match, although the sheer volume of numbers and sound didn't exactly assist my ears in judging him!

Not since Wolfsbane have I seen a band with so much velocity(?) and enthusiasm.

DAVE SHACK

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ALL THE (NOT SO) YOUNG DUDES

IAN HUNTER: a legend still very much alive

Pic Joe Giron

HUNTER RONSON
The Cannery, Nashville

IMAGINE MY surprise walking into a rock club in Nashville only to be confronted with a notice proudly displaying the appearance of one of rock music's greatest living legends, Ian Hunter. Looking not a day over 30 (actually he's 43!) Ian Hunter is alive and very well, reintroducing himself to audiences via a 60-date US club tour. On stage left he has installed his old sparring chum and sometime arch enemy Mick Ronson whose sleazy rock 'n' roll licks peel back the years as if they were a can of live sprats ready to chomp at your throat. The rest of the band are indistinguishable by virtue of their obvious session playing status. Together they work well.

The point I most feared about the Hunter Ronson band before they took to the stage was that they would appear as little more than a revivalist act, old Ian with his natty sun glasses banging out hit after hit raiding Mott's endless back catalogue. Thankfully that notion was quickly dispelled when the great man introduced a selection of fantastic new songs as well as some less obvious choices from his '70s solo album period.

Of the current songs it is 'American Music' that sticks out as possibly one of the best Hunter tunes penned so far, that and a swirling ballad 'Give Me Back My Wings'. Not at all embarrassed by the necessity to offload much Mott material including 'All The Way From Memphis', 'Roll Away The Stone' and 'All The Young Dudes', Ian and Mick appeared genuinely to enjoy the hysterical reaction.

Somehow those blasts from the past seemed entirely fresh and relevant, not least 'Once Bitten Twice Shy' – the opening song where an obvious bout of professional rivalry between Hunter and Ronson bubbled atop the prestigious riff war.

Returning for the second encore, Ian leant into the mic beside his electric piano and said rather caustically, "This is not the end, it's the start of something new". Succinct and gripping, just like his songs. DEREK OLIVER

VOIVOD
L'Amour, Brooklyn, New York

ENTERING L'AMOUR this evening, one of the first people I saw standing near the edge of the main floor, talking to fans, was guitarist Denis 'Piggy' D'Amour.

He looked the same as always, smiling, animated, alive. Not bad for a man who just a few months back, it was feared, was on the verge of succumbing to an unexpected, bewildering illness.

I was moved to see him fit and healthy. After a warm greeting I asked him how he felt about being out and playing again.

"Oh, it is great," he replied enthusiastically. "The shows are going well and it's just really good to see everyone again."

That attitude must have rubbed off on his compatriots, vocalist Denis 'Snake' Belanger, drummer Michel 'Away' Langevin, and bassist Jean-Yves 'Blacky' Theriault, and having Piggy back whole has definitely injected new fire into VoiVod, perhaps the most original yet misunderstood group in Metal.

The boyz from Morgoth hit the stage with punch, flair and confidence, displaying the character and bizarre presence that is unique to them. 'Overreaction' kicked it off, and all the elements fell quickly into place: Blacky and Piggy pumping feverishly over their axes, dashing back and forth; Away a raven-haired whirly-bird behind the kit; and Snake slinking and sliding on the boards as the contortions of the music manifest themselves in his face and body.

The convolutions of the VoiVod style have always been swamped in the past by turgid sound systems, but finally the band (or perhaps the soundman) has got it right. All four musicians are clearly heard and the music is easily distinguishable as the band rip through almost all of 'Dimension Hatröss', favourites like 'Ravenous Medicine' and 'Korgull The Exterminator', and a medley of classics from the 'War And Pain' album.

VoiVod music is not just music to Mosh to; it requires careful listening and a wide imagination. Slowly but surely, the band are transcending their Thrash Metal roots in a fashion that's not forsaking their identity yet may confuse hardcore Thrash fans.

It's an interesting crossroads the band find themselves at, and it's apparent by the fact that there was more watching than slamming that many fans are hopefully ready to continue the journey with VoiVod.

Lest you think it was all weirdness, however, rest assured that these guys can party down as well as anyone, with loose, frenzied versions of the Dead Kennedys' 'Holiday In Cambodia' and 'Batman' closing out the encores in upbeat style.

This show demonstrated that VoiVod are playing at their best right now. They're whole again, they're ready to write a new chapter and give us more wonderfully weird music. Check 'em out. There's no one quite like 'em. DON KAYE

FERRARI
The Troubador, Los Angeles

MARC FERRARI pulls tightly on the neck of his guitar, throws in a little finger vibrato for good measure, and then settles into a solid hard rock groove. A little bluesy for sure, certainly fresh and exhilarating, this boy is laying down the law the way I like it.

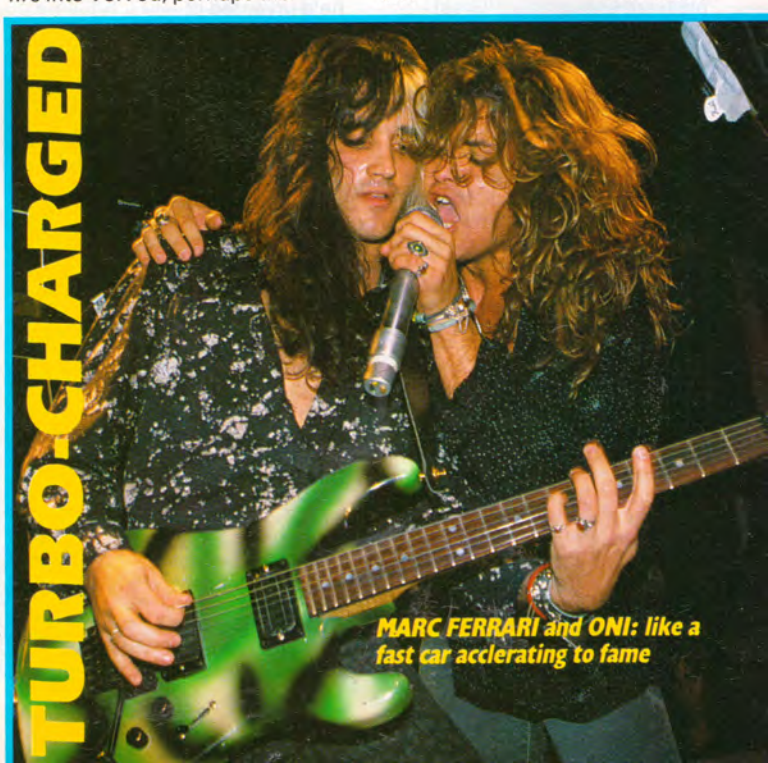
You may remember Marc from his time spent working hard in chief LA louts Keel, the band led by vocalist Ron Keel tipped by many, including yours truly, as the next big thing. Despite a succession of hot albums, and a brace of fine UK shows supporting Dio, Keel's rising star seemed to slowly burn out.

Marc bailed out of the band last year just before they lost their record deal, realising that, for Keel, the source of success did not lie in bland albums and the introduction of a keyboard player. Marc wanted to rock, and he's been slowly constructing a fantastic new outfit that now looks set to accelerate him to fame and fortune.

Ferrari is a team effort, not a one-man showcase or a vehicle for second-hand riffs. Fighting fit and groomed to look good, each member is a key factor in the overall look and sound. In Oni they have one of the best undiscovered American rock vocalists so far. He comes from Florida and his voice is magnificent. Kinda like a cocky concoction of Kal Swan, Ray Gillen and Robert Plant, young Oni has the looks and moves of some vocalists who've been in the business for years.

Not a particularly excellent performance from a technical angle, mainly because of equipment trouble, but what I heard was the basis of a damn fine hard rock band in that magical power rock mould.

They look good, they move well and the six or so songs I heard simply blew me outa my mind. Possibly the next big thing.
DEREK OLIVER



MARC FERRARI and ONI: like a fast car acclerating to fame

Pic Joe Giron

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OUT NOW!

THE ART OF DECAPITATION!

It's taken a year and half-a-million dollars for W.A.S.P. to complete work on their new opus, 'The Headless Children'. Due to hit the stores in early '89, this so-called 'statement album' marks a radical change in direction for the band, featuring as it does heavy orchestration (!) and former Uriah Heep man Ken Hensley on keyboards (!!). ELAINNE HALBERSBERG gets all the serious scam from BLACKIE LAWLESS, a 'changed man' who admits that he's "mentally worn out" and confesses that "there's more to life than sex, drugs and rock 'n' roll"

BLACKIE LAWLESS is a changed man.

Don't ask me how, or why. It's an observation that's been made by quite a few sources close to the man himself, and it's evident when, after two weeks of chasing, we finally connect via telephone.

The Lawless One is hibernating at Baby-O Studios in Los Angeles, where he is merely one week away from finishing work on 'The Headless Children', W.A.S.P.'s long-awaited album.

"Half a million dollars later, it's been one year this month working on this album," he sighs. "It's unlike anything I've ever done. It's been a labour of love, but labour nonetheless. I'm mentally worn out."

With Frankie Banali slamming the stix on this latest slab of vinyl, Blackie and company are also joined by Ken Hensley on – gasp! – keyboards.

"What a difference in sound," says the Sawblade King. "You can't bring in someone as dominant . . . Hensley was to Uriah Heep what I am to W.A.S.P. and with that breakthrough sound put together, it's radical. I know it's hard to think of W.A.S.P. with keyboards, but it was time for the next step and that was one way to do it. We brought him in for three songs, did two days rehearsal, and kept going from there. He's on 80 to 85 per cent of the record."

Those 'in the know' advised me some time back that the new album marked a drastic change in sound for W.A.S.P.

Fearing that Blackie's lethal screams have been replaced by polkas and foxtrots, I dare probe as to just how far removed the new work is from my cherished 'F**k Like A Beast' song.

"It's really hard for me to answer, because I hear the difference. But then again, I don't. The vocals are going to sound like me no matter what – and that's good for the band, because when a group is on the radio, if you don't know the song, that's one thing. But if you don't know the voice, the band is sunk. You need a stamp and we haven't lost our identity. Musically, we're everything we were with more added, so it's more complex, but nothing's been given up or changed."

HE OFFERS A sample of impending tracks: 'Neutron Bomber', 'Thunderhead', 'Forever Free', 'The Real Me' (Who song, complete with brass), 'Mean Man' (a Chris Holmes tribute), 'War Cry', the title track, and lead-off tune, 'The Heretic'.

Again, it's a self production because "I don't trust anyone else. It's easier to under-do than over-do, and I always go back and listen and wish I had done something differently. None of this will focus for another 10 years!"

He has certainly chopped himself up working on this new baby.

"The record is orchestrated with strings," he explains. "If I had known a year ago what that would mean . . . 48 tracks as opposed to 24, and more than double the work.

"We cut the tracks in the same amount of time as before, but the mix took two to three times as long. What required two days before took five days now.

W.A.S.P. (from left): Johnny Rod, Blackie Lawless, Chris Holmes. As well as Ken Hensley on keyboards, the new LP includes percussion contributions from Frankie Banali

"When the Beatles did 'Sgt. Pepper', they used two four-track machines together, which was a lot simpler back then, but I remember when they said they cut the record in three months and mixed in nine. I understand that now. The theory is the same. We needed a blueprint like you would not believe to make it work. A lot of the record segues together, similar to what an opera would be. It's not a concept album, but the songs do run together."

To the untrained ear – having heard nary a note of this new record – it sounds as if W.A.S.P. are moving into the world of the complex. Recalling a past interview with Lawless in which he indicated W.A.S.P. would be immortalised for "paying attention to the detail of simplicity", isn't there a strong chance of the band alienating their fans with the forthcoming opus?

"I thought so until a year ago. I did an interview where I talked about general issues, what's going on in the world. I turned off the showbiz and started talking. I was off tour, very tired, saying what I felt. The mail response was overwhelming. I read a box full of letters and the effect it had on me – I never dreamed the fans were as in tune as they are with social issues."

(News to us all, no doubt.)

"I never thought they were ignorant, but I thought they didn't want to know. It took off my mental chains. There were a lot of things I felt no-one else wanted to hear. There's more to life than sex, drugs and rock 'n' roll. Musically, I don't think this record will lose anyone, because even though it's heavily orchestrated, the vast majority of the material is heavier than anything we've ever attempted.

"The first album was consciously divided into the first half sounding American and the second half European, to create a world audience. This one is heavier than the second side except for the ballad, 'Forever Free', which is a true song about someone I know who lost their life in a motorcycle accident."

BALLAD? MORE than sex/drugs/rock 'n' roll? Mental chains? All this from a man who toured the world with a woman tied to a rack, hurling flank steak to the balconies, with 12 inches of stainless steel between his thighs! As previously stated, Blackie is a changed man. Tell me more!

"The key word is responsibility, because a lot of guys who do what I do aren't doing that. They're in the business, but they don't take responsibility for their audience. It's time more guys sat up and talked about issues, rather than pretend they don't exist. I'm not here to carry a cross, but writing every song about getting in a girl's pants is not what makes the world go around."

(Perhaps not, but it sure makes the

revolving a lot easier, or so some would say!)

"You've read 'Lord Of The Flies'?"

Of course!

"The entire album is not based on the novel, but on the idea of what that is about. 'The Heretic' is followed by 'Headless Children', and there will be snickers because it's W.A.S.P. But the conclusion I came to when I read that mail was something I was aware of for a long time.

"To realise is to supply something to life. Comedians say if you want the best jokes, read the newspapers. To create the theatre we do, watching the news, there are worse things going on there than we could ever envisage. The album is based on the idea of that similar mentality, like a retrospective of the world view. There's some serious shit going on out there. 'The Heretic' is about gang violence, a heavy-duty graphic description of what goes on there.

"If you look at what happened in the 1960s, social awareness stopped a war. There are serious issues going on now and unless people are aware . . . I saw an item on the news of about 1,000 junior high school students, and one in every seven couldn't find the United States on a map. *THAT DISTURBS ME!*

"I'm the first to say, 'Yeah, let's have a good time'. But people who don't pay attention to what's going on end up in the toilet quick. It's getting bad. I'm not the purveyor of doom. I just want to get people to think about it and not end up a lost generation.

"Yeah, I'm comfortable with what I do, but I have to put an asterisk next to that because, putting the business aside, no band should put an entire album out until they're ready and really believe in it. But we don't live in a perfect world and only bands who sell records can do that.

"I wish it wasn't the case, because we would have more quality music, and not as much mindless stuff. There is a lot of quality stuff, but there would be more if it wasn't for the sad reality of bands having to record, tour, record, tour, which we did for three years.

"An artist who has in the back of his mind that people will forget him if he takes that time off – it's not true. You build a base and people don't forget. For us, it's been the best thing. What a monster we've created in the laboratory! I'd like to believe this is an important record for this genre in statements and music.

"Europe will be into it, because kids are more socially aware there. They stare reality in the face every day. We in America still romance 'American Graffiti'. Not until our first world tour did I realise, 'I thought it was tough growing up in New York City, but I grew up next door to Beaver Cleaver and didn't even know it!'."

QUERIED WHETHER it is difficult to be Blackie Lawless, he replies:

"My saving grace is my ability to be honest with myself. I never believed in the b.s. because I was creating the b.s. – the hoopla. W.A.S.P. were a state of mind, not reality like a punk band that dies for what they believe in. W.A.S.P. was designed to be a rock and roll madhouse and, in that sense, I didn't start believing I was this person with sawblades all the time, so I wasn't caught up in that and, to this day, I don't like what rock and roll stars presume to be.

"I'm just a face in the crowd, because I'm able to keep my feet on the ground. A lot of people don't understand me. I'm a quiet person, and when I don't say anything, they think I'm stuck up. People say, 'What are you doing?' and I say, 'Nothing'. I don't need to talk about it. Living in Hollywood, so many people tell you what they do to impress you. If I'm happening, you'll read about it and I won't talk about it unless I'm working, like doing this with you. But on the street, they see me as stuck up. That's not fair to me, but that's their problem."

He admits fans are probably confused about where to slot W.A.S.P.

"It was always designed to keep people off balance. From day one, I said this band would be unpredictable, and that's the reason I do what I do. It makes things interesting."

Pic George Chin

BLACKIE LAWLESS: "Writing every song about getting into a girl's pants is not what makes the world go round"

With a hefty following, one wonders why W.A.S.P. are not major headline material on their native soil.

"Because of American radio. We can do 5,000 seats, but not 15,000, because of radio. Unless new acts get airplay, it's the end. In America, the hit single is crucial. Not so in Europe, because the core audience buys the band, not the single. Again, in Europe, this will be a big tour for us, and if the record does what we expect, it will be really big."

What's this?! No-compromise Lawless uttering the dreaded words: radio, airplay, hit single?

"This record is less inclined to get airplay," he affirms. "Maybe the ballad, it's our best ever, but not by American standards, where one hit is worth one million, and two hits are worth two million. This album will only be worth one million. So if we have to do 5,000 seats to do what we want, that's what we'll do. But 750,000 albums in America will mean 10,000 seat arenas. The core audience is bigger, and there's nothing wrong with that. If we do 10,000 seats for 10 years, that's a very good career!"

W.A.S.P. has certainly been a learning experience for its fearless leader.

"I've learned to trust what I think and not worry about everybody in the world. I do what's right for myself. There's nothing about the business that I didn't know before.

"As far as the band, we are different in a sense that we rarely see each other unless we're working. Chris Holmes is with Lita Ford (sorry, boys!), Johnny Rod is married (equal rough breaks for you girls), and it's not a parting of ways, but we've all developed interests and there's not the camaraderie there used to be. But that's good by the same token, because it brings different influences together.

"The main reason bands break up is stagnation in creativity, knowing what everyone else is going to play before you get going. If you keep it up, as we have, it makes it good.

"So as far as the band goes, to sum things up we don't have the closeness we had, but working on the new record has no doubt made us musically better. For how long, God only knows. But anyone who turns out material just to do it, that's a lie.

"I'm here to tell you, you can't bullshit the public. You just can't."

BLACKIE LAWLESS: in his less 'socially responsible' days of yore

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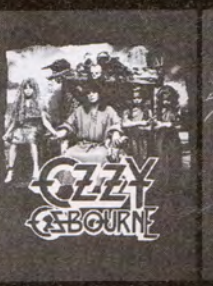

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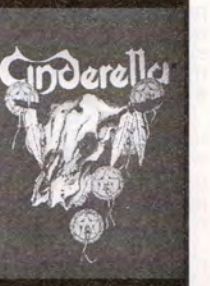

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WEDNESDAY 30

BRISTOL Fleece And Firkin **Macc Lads**
GLASGOW Revue **Fuzztones**
GREATSTONE-BY-SEA Seahorse **Ohmadon**
LEEDS Irish Centre **Michael Katon**
LEICESTER Polytechnic (0533 555576) **Chrome Molly**
LIVERPOOL Milos **Dirty Weekend**
MANCHESTER Apollo (061 273 3775) **Iron Maiden/Killer Dwarfs**
NEWCASTLE UPON TYNE Time Out Bar **Dirty Secrets**
NEWCASTLE UPON TYNE Riverside (091 261 4386) **Quireboys/16 Forever**
NOTTINGHAM Rock City (0602 412544) **Suicidal Tendencies**
SHEFFIELD Locarno **Pursuit/Sparta**
ST ALBANS City Hall **Hawkwind/Ozric Tentacles**
WORTHING Thieves Kitchen **Cry Wolf**

THURSDAY 1

ABERDEEN East Neuk **Instigators**
BIRMINGHAM Edwards No 8 (021 643 5835) **Cloven Hoof/Patriot**
BRISTOL Bierkeller (0272 268514) **Suicidal Tendencies/Virus**
BUCKLEY Tivoli **Hawkwind/2000 EF**
CARDIFF University (0222 396421) **DRN**
DINNINGTON Squirrel **Egypt/Electric Love**
EASTBOURNE Tuxedo Junction **Diamond Lady**
FARNCOMBE Three Lions **Nellie Dean**
HUDDERSFIELD Bogeys (0484 24200) **Rough Justice**
LEICESTER Fan Club **Hunters Club**
LEICESTER Sector 5 (0533 701742) **Engine/Silverwing**
LIVERPOOL Milos **Tokio Rose**
LIVERPOOL Planet X (051 236 1714) **Fuzztones**
LONDON Fox Tavern (01 603 7706) **Headmaster/Exiles**
MANCHESTER Apollo (061 273 3775) **Iron Maiden/Killer Dwarfs**
MORECAMBE The Gardens **Chrome Molly**
STOCKPORT Monroes **Michael Katon**
TELFORD Pisces (0952 596514) **Pursuit**
WORCESTER Images **Macc Lads**
WREXHAM Kings Arms **Suicide Stars**

FRIDAY 2

BEDFORD Angel **Engine**
BIRMINGHAM Edwards No 8 (021 643 5835) **Bombshells**
BOURNEMOUTH Benedicts **Fuzztones**
CHIDDINGLY Six Bells **Parisienne Blonde**
DINNINGTON Squirrel **Pursuit**
DYMCHURCH Ocean **Ohmadon**
GLASGOW SECC **Bon Jovi/Lita Ford**
HASTINGS Carlisle (0424 420193) **Diamond Lady**
HOVE Cliftonville **After All**
HUDDERSFIELD Bogeys (0484 24200) **Silence**
IPSWICH ICC (0478 219311) **Little Angels**
LIVERPOOL Planet X (051 236 1714) **Hunters Club**
LONDON Brixton Academy (01 326 1022) **Suicidal Tendencies/Virus**
LONDON Royal Standard, Walthamstow (01 527 1966) **Mournblade/Osmium**
LONDON Stick Of Rock, Bethnal Green (01 739 6068) **Elixir**
LONDON Wembley Arena (01 902 1234) **The Mission**
NORTHAMPTON Black Lion **Gamut**
NORWICH UEA (0603 505401) **Iggy Pop**
PETERBOROUGH Crown **Jadis**
POOLE Mr C's (0202 733617) **Black Rose**
SHEFFIELD Octagon **Hawkwind**
SWANSEA University **Michael Katon**
TONBRIDGE Angel Centre **DRN**

SATURDAY 3

ASHBURTON Golden Lion **Last Of The Teenage Idols**
ASHFORD Benz **Ohmadon**
ASHINGTON Central **Paint It Black/Slinky Minx**
BASINGSTOKE Park Prewett **Chicane**
BIRMINGHAM Hummingbird (021 236 4326) **Iggy Pop**
BRISTOL University **Teazer**

IGGY POP: 'Cold Metal' comes alive at Norwich (Friday), Birmingham (Saturday), Loughborough (Monday) and Nottingham (Tuesday)

BRYNMAWR Metros **Gangland**
CARDIFF Bogeys (0222 226168) **Lady Luck**
CARDIFF Venue (0222 345539) **Michael Katon**
CAMBRIDGE Sea Cadet Hall (0763 61725) **Engine/Cambridge All Stars**
COALVILLE Railway Hotel **Stateline**
GLASGOW SECC **Bon Jovi/Lita Ford**
IPSWICH Harleys **Jadis**
LEEDS Duchess of York (0532 453929) **DRN**
LINCOLN Cornhill Vaults **Amethyst**
LONDON Borderline **Fuzztones**
LONDON Greyhound, Fulham (01 385 0526) **Hunters Club**
LONDON William Morris, Wimbledon **Freefall**
LONDON Stick Of Rock, Bethnal Green (01 739 6068) **No Excuse**
MANCHESTER International Two **Macc Lads**
NORWICH UEA (0603 505401) **Hawkwind/Hippy Slags**
SHEFFIELD Take Two (0742 444408) **Wrathchild**
SHETLAND ISLES Voe Hall **Instigators**
SITTINGBOURNE Crown **Scavenger**
SUTTON IN ASHFIELD Golden Diamond **Artisan**
TONYPANDY Naval Club **Ninja**
WARRINGTON Lion **USI**

SUNDAY 4

BIRMINGHAM Edwards No 8 (021 643 5835) **Michael Katon**
BIRMINGHAM Powerhouse (021 643 4715) **Hawkwind/Hippy Slags**
BRISTOL Fleece And Firkin **Headmaster**
GRAVESEND Prince Of Wales **Zero One Five**
HUDDERSFIELD Snakepit **Hunters Club**
LLANHAREN RFC (0443 222209) **Ninja**
LONDON Red Lion, Cricklewood **Diamond Lady**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Nellie Dean**
NEWCASTLE UPON TYNE Riverside (091 261 4386) **Sodom/Living Death/Hydra Vein**
OXFORD Dolly **Black Rose**
SHEFFIELD City Hall (0742 735295) **Iron Maiden/Killer Dwarfs**
SHETLAND ISLES Ifelburch Centre **Instigators**

MONDAY 5

BIRMINGHAM NEC (021 780 4133) **Bon Jovi/Lita Ford**
LIVERPOOL Empire **Hawkwind/Tubilah Dog**
LONDON Greyhound, Fulham (01 385 0526) **Sodom/Living Death/Angeldust/Hydra Vein**
LOUGHBOROUGH University **Iggy Pop**
NOTTINGHAM Rock City (0602 412544) **Macc Lads**
WARRINGTON Parr Hall (0925 34958) **Kraze/Rivertrade**

TUESDAY 6

BIRMINGHAM Kaleidoscope (021 643 7019) **Culture Shock**
BIRMINGHAM NEC (021 780 4133) **Bon Jovi/Lita Ford**
EDINBURGH Playhouse (031 557 2590) **Hawkwind/Tubilah Dog**
GLASGOW Ritz **Cloven Hoof**
LONDON Hammersmith Odeon (01 448 4081) **Iron Maiden/Killer Dwarfs**
LONDON Royal Standard, Walthamstow (01 527 1966) **Noussommes**
NEWCASTLE UPON TYNE Riverside (091 261 4386) **Wrathchild**
NEWPORT Metros **Gangland**
NOTTINGHAM Rock City (0602 412544) **Iggy Pop**
WOLVERHAMPTON Polytechnic **Brooklyn Dogs**

KONCERTZ

EXTRA

FEMME FATALE
Empire Rock Club, Philadelphia

LORRAINE LEWIS needs no introduction as FF's front bombshell – she's been working hard all this year to make sure of that, starting with the Summer release of her album on MCA and subsequent promotional tour which had her pressing the flesh in the best Dale Carnegie manner with drooling commercial radio jocks disinclined to the playing of *real* hard rock.

Live FF are a great deal more exciting than suggested by their debut record. Bill D'Angelo's and Mazzi Rawd's guitars are turned way, way up forcing Lewis to kick it out and work the audience or be buried in the stampede. Pumped for the job, she charged back and forth with blonde mane flying, pausing every now and then to hit the deck buttocks first with feet kicking much like in the embarrassing video to 'Waiting For The Big One.'

They opened with 'Fortune And Fame' and 'My Baby's Gun', both of which easily greased the studio versions. The delivery of the remainder of the material was similar – even the relatively restrained 'Rebel' and 'Back In Your Arms Again' blew up plenty and had me scratching my head as to why Lewis and Co had turned in the comparatively fangless arrangements which comprised 'Femme Fatale'. (Aaaahhh, the exigencies of commerciality!)

The set climaxed with 'Cradle Rockin'' during which the band developed the opening vamp into an extended guitar rave-up which could have gone on all night. The encore of AC/DC's 'It's A Long Way To The Top (If You Wanna Rock N' Roll)' was pure chaos – equipment flew through the air, an overly excited youth jumped on to the stage to steal a quick hug from Lewis, and the beat disintegrated into a garagey noise which had the band laughing at the sheer enjoyment of it.

Don't miss Femme Fatale when they come your way; their turbo-charged show is vigorous and pure rock 'n' roll with Lorraine being . . . well, just being Lorraine. GEORGE M SMITH

MARINO AND GAVIN TAYLOR
Hope And Anchor, Islington

SOME MAY say 14 pints of Stella Artois could cloud a man's judgement, so it's just as well that Marino took the stage while I was still on my 13th.

Opening the set with a classical intro, Marino accompanied by Gavin Taylor eased their way through the next 60 minutes, breaking only to allow Gavin to nip to the bog.

The venue is a small club which bears a plaque informing us that U2 played to 11 people here, Marino pulled about 100 so he's happy.

Throwing shapes aplenty, he worked through most of the tracks from the excellent 'Northern Sky' album, before Gavin went into a 'Heavy Metal workout', giving Marino the chance to break off for a couple of minutes and lean against the Marshall stack to have a fag, and giving Mr Taylor the opportunity to show off his expertise as a fine rock guitarist. Then it's back to Marino's laid-back jazz style for 'The Fisherman', finally ending on a high note (literally) with a 15-minute version of that old fave 'All Along The Watchtower'.

Brilliant guitar playing and a bloody good night! RAY PALMER

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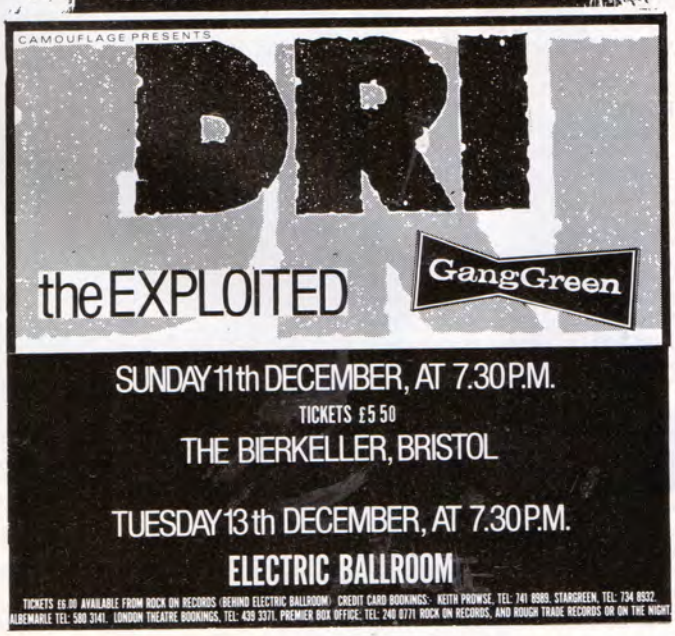

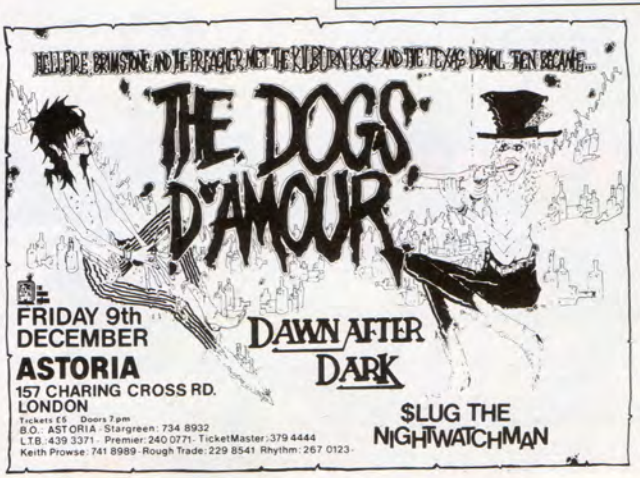

WRATHCHILD

SOLD OUT	Thurs Nov 24th	*Images – Worcester*
	Fri Nov 25th	*Litchfield Art Centre*
	Thurs Dec 1st	*Take Two Sheffield*
	Tues Dec 6th	*Newcastle Riverside*
	Tues Dec 13th	*Bradford Queens Hall*
	Thurs Dec 15th	*Edwards No. 8 – Birmingham*

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NEXT ISSUE

Only seven days to go until another hot edition of Kerrang! *hits the streets!*

HELLO, MY name's LITA FORD and I'm a bit of a strumpet. At least that's what Krusher says, and let's face it, he should know . . .

Anyway, the reason I've taken time out from dyeing my eyelashes is cos I'm on the kover of *Kerrang!* next week! Now ain't that just bitchin'? But easy, boys, I know I'm hot to handle an' all that, but when you've finished with me (!?) there's some other stuff you should check out . . .

● . . . Like BON JOVI! I'm actually out on tour with Jon an' the boys at the moment, and he's been so nice to me I've promised not to hit him, not even once!

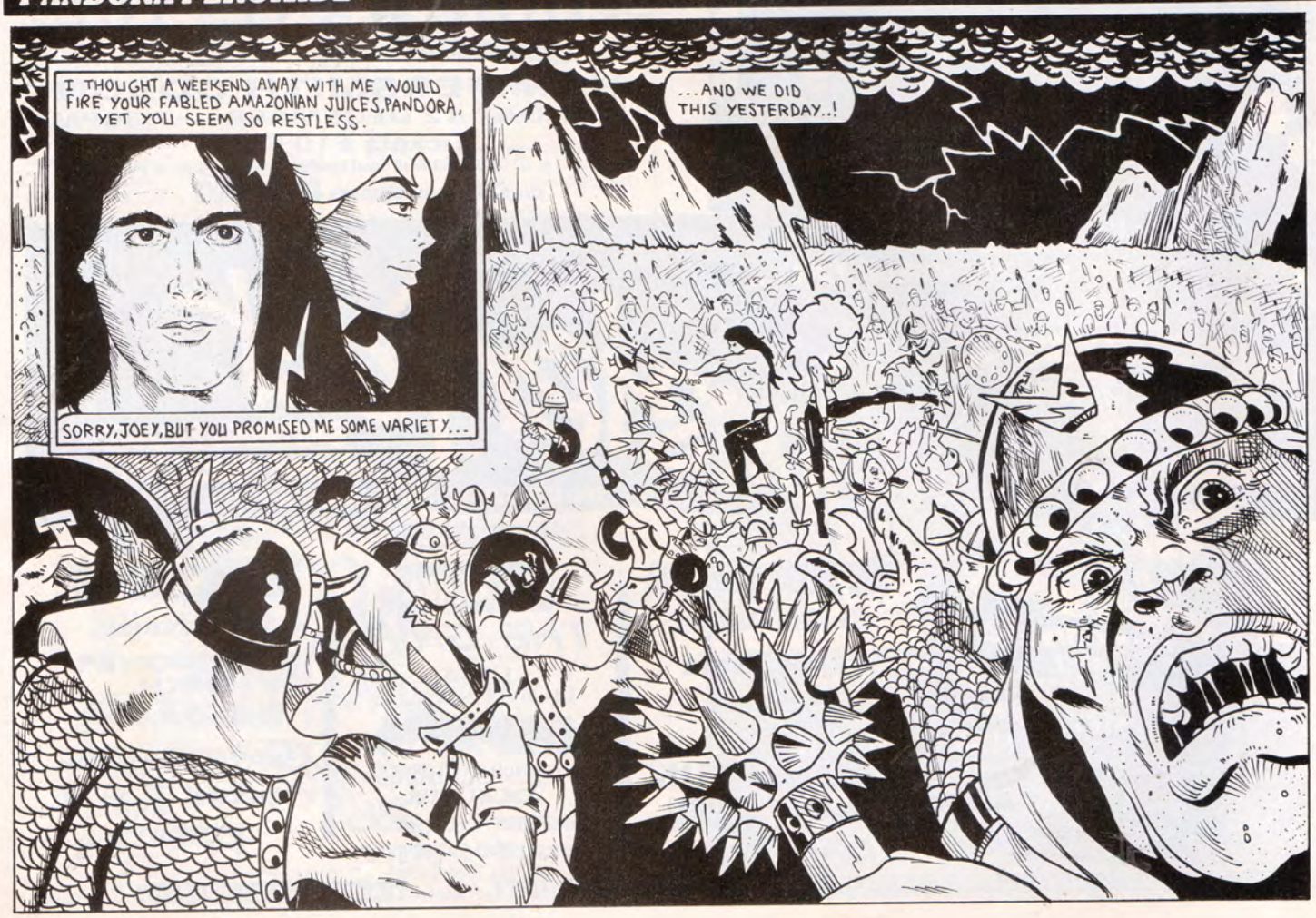
● An' then you can read about KIX. They've been going nearly as long as I have, but they can 'Blow My Fuse' anytime!

● Last but not least, Bathory's QUORTHON will be pinning the very hunky Howard Johnson in a corner and, well, doing whatever it is rock chaps an' journos do in corners!

Pretty scrummy, uh? (Just like me!) So cop *Kerrang!* 217, cover dated 10 December, on sale 7 December, and packed full of MEEEEEEE!!!

PANDORA PEROXIDE

by Ray Zell



METAL CHARTZ

Who's in and who's out, who's up and who's down, who's hot and who's not. . . find out right here on the page for all pop pickers 'n' Metal lickers!

ALBUMS

1	1	SOFT METAL **Various** (Stylus)
2	3	NEW JERSEY **Bon Jovi** (Vertigo)
3	2	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
4	–	BEAST FROM THE EAST **Dokken** (Elektra)
5	–	KINGS OF METAL **Manowar** (Atlantic)
6	6	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
7	–	FEMME FATALE **Femme Fatale** (MCA)
8	4	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
9	7	NO REST FOR THE WICKED **Ozzy Osbourne** (Epic)
10	13	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
11	5	REACH FOR THE SKY **Ratt** (Atlantic)
12	10	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
13	12	. . .AND JUSTICE FOR ALL **Metallica** (Vertigo)
14	16	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
15	11	KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise)
16	29	B' SIDES THEMSELVES **Marillion** (EMI)
17	24	HITS OUT OF HELL **Meat Loaf** (Epic)
18	–	ANCIENT DREAMS **Candlemass** (Active)
19	26	POWERSLAVE **Iron Maiden** (EMI)
20	19	STATE OF EUPHORIA **Anthrax** (Megaforce/Island)
21	31	OUT OF THIS WORLD **Europe** (Epic)
22	35	LIVE AFTER DEATH **Iron Maiden** (EMI)
23	re	SKYSCRAPER **David Lee Roth** (Warner Brothers)
24	14	KEEPER OF THE SEVEN KEYS PART I **Helloween** (Noise)
25	15	RECKLESS **Bryan Adams** (A&M)
26	17	WIDE AWAKE IN DREAMLAND **Pat Benatar** (Chrysalis)
27	30	SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
28	21	WHITESNAKE 1987 **Whitesnake** (EMI)
29	–	DANZIG **Danzig** (London)
30	9	THE BIZ SUXX BUT WE DON'T CARE **Wrathchild** (Heavy Metal)
31	27	PIECE OF MIND **Iron Maiden** (EMI)
32	33	ELIMINATOR **ZZ Top** (Warner Brothers)
33	20	LONG COLD WINTER **Cinderella** (Vertigo)
34	18	STARS ON THRASH **Various** (Roadrunner)
35	22	VIXEN **Vixen** (Manhattan)
36	32	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
37	47	KILLERS **Iron Maiden** (Fame/EMI))
38	28	BEST SHOTS **Pat Benatar** (Chrysalis)
39	46	PERMANENT VACATION **Aerosmith** (Geffen)
40	49	PYROMANIA **Def Leppard** (Vertigo)
41	25	KINGS OF THE SUN **Kings Of The Sun** (RCA)
42	8	OVERSEEING THE OPERATION **Queensrÿche** (Manhattan)
43	34	UP YOUR ALLEY **Joan Jett And The Blackhearts** (London)
44	re	CRAZY FROM THE HEAT **David Lee Roth** (Warner Brothers)
45	44	WHO MADE WHO **AC/DC** (Atlantic)
46	re	LED ZEPPELIN II **Led Zeppelin** (Atlantic)
47	23	RIDE THE LIGHTNING **Metallica** (Music For Nations)
48	36	BACK IN BLACK **AC/DC** (Atlantic)
49	37	BLOW UP YOUR VIDEO **AC/DC** (Atlantic)
50	48	BON JOVI **Bon Jovi** (Vertigo)

US HM RADIO

1	1	. . . AND JUSTICE FOR ALL **Metallica** (Elektra)
2	2	STATE OF EUPHORIA **Anthrax** (Megaforce)
3	3	NO REST FOR THE WICKED **Ozzy Osbourne** (CBS)
4	4	WHY PLAY AROUND? **Wargasm** (Profile)
5	8	NO SLEEP AT ALL **Motörhead** (GWR/Enigma)
6	5	SOUTH OF HEAVEN **Slayer** (DefJam)
7	6	KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise/RCA)
8	7	BLOW MY FUSE **Kix** (Columbia)
9	9	SURFIN' NICARAGUA **Sacred Reich** (Metal Blade)
10	10	HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY **Suicidal Tendencies** (Epic)
11	14	REACH FOR THE SKY **Ratt** (Atlantic)
12	15	IF AT FIRST YOU DON'T SUCCEED **Hades** (Medusa)
13	11	SAINTS WILL CONQUER EP **Armored Saint** (Metal Blade)
14	12	WINGER **Winger** (Atlantic)
15	13	MASTER **Liege Lord** (Metal Blade)
16	16	POUND FOR POUND **Anvil** (Metal Blade)
17	20	DANZIG **Danzig** (Def America)
18	–	BULLETBOYS **Bulletboys** (Warner Brothers)
19	–	THE DARK SIDE EP **King Diamond** (Roadracer)
20	17	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

SINGLES

1	1	THE CLAIRVOYANT **Iron Maiden** (EMI)
2	–	FREAKS (LIVE) **Marillion** (EMI)
3	3	SUDDENLY **Angry Anderson** (Food For Thought)
4	2	WELCOME TO THE JUNGLE **Guns N' Roses** (Geffen)
5	–	CALIFORNIA GIRLS **David Lee Roth** (Warner Brothers)
6	5	THERE SHE GOES AGAIN **Quireboys** (Survival)
7	4	I WANT OUT **Helloween** (Noise International)
8	6	MIRACLE MAN **Ozzy Osbourne** (Epic)
9	8	FALLEN ANGEL **Poison** (Capitol)
10	7	OPEN YOUR HEART **Europe** (Epic)
11	9	BAD MEDICINE **Bon Jovi** (Vertigo)
12	–	GIRLSCHOOL **Britny Fox** (CBS)
13	10	DON'T WALK AWAY **Pat Benatar** (Chrysalis)
14	14	SWEET CHILD O' MINE **Guns N' Roses** (Geffen)
15	–	SHOOTING ME DOWN **Chrome Molly** (IRS)
16	11	ETERNAL NIGHTMARE **Vio-lence** (MCA)
17	20	DREAMING #11 **Joe Satriani** (Food For Thought)
18	12	ASTRONOMY **Blue Öyster Cult** (CBS)
19	13	THE EVIL THAT MEN DO **Iron Maiden** (EMI)
20	16	MAKE ME LAUGH **Anthrax** (Megaforce/Island)

INDIE METAL

1	2	KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise International)
2	15	ANCIENT DREAMS **Candlemass** (Active)
3	3	KEEPER OF THE SEVEN KEYS PART I **Helloween** (Noise International)
4	1	THE BIZ SUXX BUT WE DON'T CARE **Wrathchild** (Heavy Metal)
5	4	STARS ON THRASH **Various** (Roadrunner)
6	5	RIDE THE LIGHTNING **Metallica** (Music For Nations)
7	16	KILL 'EM ALL **Metallica** (Music For Nations)
8	–	COLD LAKE **Celtic Frost** (Noise International)
9	–	SCANDINAVIAN NIGHTS **Deep Purple** (Connoisseur Collection)
10	7	SURFIN' NICARAGUA **Sacred Reich** (Roadrunner)
11	11	PUNISHMENT FOR DECADENCE **Coroner** (Noise International)
12	6	MASTER OF PUPPETS **Metallica** (Music For Nations)
13	re	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
14	13	YOU CAN'T DO THAT. . .THE HELSINKI TAPES **Frank Zappa** (Music For Nations)
15	12	BLEEDING HEARTS AND NEEDLE MARKS **Tattooed Love Boys** (Episode)
16	10	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
17	–	KOWTOW **Pendragon** (Toff)
18	re	NOT OF THIS EARTH **Joe Satriani** (Food For Thought)
19	re	ONLY CHILD **Only Child** (Savage)
20	19	SURVIVE **Nuclear Assault** (Under One Flag)

IMPORTS

1	–	GEMS **Aerosmith** (CBS)
2	–	THE BEST OF **Journey** (CBS)
3	1	HOUSE OF LORDS **House Of Lords** (Simmons)
4	–	EASY ACTION **Easy Action** (Tandan)
5	–	INTENSE DEFENCE **Joshua** (RCA)
6	4	SMASHES, THRASHES & HITS **Kiss** (Polygram)
7	8	FEEL THE SHAKE **Jetboy** (MCA)
8	5	TOO HOT TO SLEEP **Survivor** (Scotti Brothers)
9	2	MAN IN MOTION **Night Ranger** (MCA)
10	9	LIVELINE **The Angels** (Mushroom)

STAR CHOICE

LARRY MILLER (UNCLE SAM)
'BEAUTIFUL FLYAWAY' Alice Cooper (from 'Easy Action' on Straight)
'RUMBLE' Link Wray (Ace 45)
'SWEET LITTLE EGG McMUFFIN' Tattooed Love Bums (from 'Bleeding Hearts And Needle Marks' on Episode)

MUTTLEY (MACC LADS)
'COUGH, COUGH, SPLUTTER' First Fag Of The Day (Number One)
'SLUSH, GURGLE, SPLAT' First Pint Of The Day (Bear's Head)
'HARG!' First Hurp Of The Day (Pavement Pizza)

MICHAEL LEE (LITTLE ANGELS)
'KEEP IT GREASY' Frank Zappa (EMI)
'KICK' INXS (CBS)
'ICARUS SUITE' Yngwie J Malmsteen's Rising Force (from 'Trilogy' on Polydor)

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